

VERSE AND JUVENILE MARKET LISTS

The AUTHOR & JOURNALIST

JANUARY, 1949

25 CENTS



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MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

Since this is our Annual Verse Market issue, we thought it would be most appropriate to have the picture of some well-known poet or poetry editor on our cover. Accordingly, we dispatched a request to *Radio Mirror*, for a picture of Ted Malone, for some time listed as conducting the "Between the Bookends" department of this magazine.

A quick reply came back, not from *Radio Mirror*, but from the American Broadcasting Co., New York City. The magazine had phoned my request to Mr Malone's secretary, Frances M. Calaganis, for, although Ted Malone is poetry editor of *Radio Mirror*, his work is largely with Columbia as "Your Westinghouse story teller."

I learned many interesting things about this man with the quiet, intimate way of talking that makes his listeners want to pull up their easy chairs, sit back with eyes closed and dream as they listen.

For one thing he is a native Coloradan, born in Colorado Springs. His parents were not, however, named Malone . . . he was born Frank Alden Russell. His father was a minister, and when young Frank was nine years old, the family moved to Wichita, Kansas, and shortly thereafter to Independence, Missouri, where Frank spent his boyhood . . . and where the future Ted Malone began to emerge.

At William Crisman High School he wrote plays, became active in debating—won a debating scholarship to William Jewell College. He made his first radio appearance while still a freshman in high school, and was already a veteran in this growing industry when he graduated. While in college, he wrote, announced, sang, and acted for the local radio station, now KMBC, Kansas City, Mo. It was here that he originated the show which first made him famous, "Between the Bookends." One evening the program director, suddenly finding 15 minutes with nothing to fill it, shoved a book of poetry into the youthful announcer's hands and told him to read. He read. When signing-off time came, he didn't wish to use his own name, already on several other programs, so he snatched a name out of the air—Ted Malone. Ted Malone he has been ever since.

The response to "Between the Bookends" was tremendous. In 1934 he moved the show, already on the network, to New York, where it was broadcast without a break until 1944 when Malone became a war correspondent assigned to search for the human interest side of the war to send back home from any place he could set up a microphone.

A true lover of poetry—warm, heart-touching, glowing with life—Malone has authored and edited eight books with a total sale of over 1,000,000 copies. He has served as poetry editor for *Pictorial Review*, *Good Housekeeping*, and now for *Radio*

Mirror. Sensing the type of man he is, one isn't surprised to learn that he is married to his childhood sweetheart and has two daughters whom he calls "Bubbles and "Happy."

"Poets," he says, "write about everything . . . dogs, babies, broken hearts . . . and broken pencils . . . poems . . . and people."

"You might not think that things like dreams and broken hearts could arrive in envelopes . . . perfectly ordinary-looking envelopes" addressed to Ted Malone . . . but they do. The space Between the Bookends is piled high with poems . . . printed in books—fat anthologies and slender little booklets . . . and mountains of manuscripts, neatly typed or scribbled in pencil on both sides, covered with lines that rime and words that chime in the imagination. And each book . . . each manuscript . . . each poem is a dream, or a hope, or a memory . . . part of a poet.

"We've shared so many of these poems through the years with our poet and poetry-loving friends, and they have added so much music and meaning to so many days that we must have illuminated just about every subject under the sun, from babies to battles . . . from history to mystery . . . and all the way from loneliness to love."

"I don't think poets are very different from other people . . . in fact sometimes I think they're just exactly like other people, only more so! But they do find words for the thoughts and feelings that most of us try, unsuccessfully, to express. And it's curious how, when a poet speaks for himself, he speaks for all of us . . . maybe because there is a little poetry in everybody, somewhere."

◆ ◆ ◆
"Broadening the Field of Poetry," by Clement Wood, poet, poetry critic, and author of books on the writing of poetry, is an article fully as much for the writer of prose as for the writer of poetry. . . . Reread some of your choicest bits of prose, you who say, "But I never could write poetry." You may be much surprised to find that the words you have selected not alone to convey your precise meaning, but to give smoothly flowing sentences, pleasing sounds of consonants and nicely balanced syllables, have turned into beautiful poetry!

◆ ◆ ◆
Our thanks to Stanton A. Coblenz, poet and editor of *Wings*, for writing the Introduction to our Annual List of Verse Markets. Remember that this list does not include the many cash markets
(Continued on Page 24)

Practical Pilogate for the Practicing Poet

AN EDITOR LOOKS AT POETRY

By Stanton A. Coblenz

The author, for more than 14 years editor of *WINGS*, and for many years more a poet, critic and reviewer of poetry, has written this in response to many requests of correspondents, "Won't you tell me just what's wrong with my verse?" "Won't you tell me why my work isn't accepted?" **\$2.00**

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But if 1948 was an empty year for you as far as sales are concerned, and there's no logical reason to suppose that the one which has just started is going to be any different, that pleasant wish friends shouted at you one midnight recently isn't quite so likely. And if that's the case, it's good sense to start the new year right by admitting one of two things:

... Either there's something wrong with your stuff.

... Or there's something wrong with the way you're marketing it.

Our business, as you may have heard, is correct manuscript marketing and the unraveling of snarled-up techniques. The dispatch to us of some of your material, therefore, may be the first step toward that happy new year everybody's been mentioning.

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THE AUTHOR & JOURNALIST

January 1949

BROADENING THE FIELD OF POETRY

By CLEMENT WOOD

A YOUNG short story writer, his face as long as an income tax blank, said to me last week: "One thing worries me. I don't know a thing about poetry—don't like it, in fact. I've been told I can't write first-rate prose, without putting poetry in it. Do you think that's an insuperable bar to me?"

My answer started with a postponement. "I'll define poetry for you, in a few minutes, and perhaps surprise you. What do you think of this?" I read it to him:

For what are we, my brother?

We are a phantom flare of grieved desire,
the ghostling and phosphoric flickers of immortal time,

a brevity of days haunted by the eternity of the earth.

We are an unspeakable utterance,
an insatiable hunger, an unquenchable thirst;
a lust that bursts our sinews, explodes our brains,
sickens and rots our guts, and rips our hearts asunder.

We are a twist of passion,
a moment's flare of love and ecstasy,
a sinew of bright blood and agony,
a lost cry, a music of pain and joy,
a haunting of brief sharp hours,
an almost captured beauty,
a demon's whisper of unbodied memory.

We are the dupes of time . . .

We are the sons of our father,

and we shall follow the print of his foot forever.

"It's superb! It happens to be my favorite author, too."

Can you name the author, and the book this comes from?

"And now for poetry. Verse is simply the impassioned half of utterance in words. The repetition that is its technical core is the natural product of the emotion. Poetry is merely verse that moves the emotions profoundly. You need have no fear of not liking poetry when you like *this* high poetry, which Thomas Wolfe presented as prose, in his novel "Of Time and the River."

It was easy to show him how natural scansion brought out the definite verse structure here—as definite as the long stretches of iambic pentameter intentionally used by Churchill in his speeches; and the free verse of Franklin Roosevelt's addresses which utilized every device of verse and poetry, except the systematic tinkle of rhyme and

meter. The writer was interested enough to bring me this specimen of verse:

"Well, what the hell? We're together, ain't we?"

"I guess so. But I thought an awful lot, Frank. Last night. About you and me, and the movies, and why I flopped, and the hashhouse, and the road, and why you like it.

We're just two punks, Frank.

God kissed us on the brow, that night.

He gave us all that two people can ever have.

We had all that love, and we just cracked up under it.

It's just a big airplane engine that takes you up to the sky, right to the top of a mountain. But when you put it in a Ford, it just shakes it to pieces.

That's what we are, Frank, a couple of Fords.

God is up there laughing at us."

These lines, which James Cain set up in "The Postman Always Rings Twice" as prose, we find unmistakable verse. It is a subjective matter with each of us whether or not our emotions are plucked deep enough for us to call it poetry, as well.

John Steinbeck's "The Moon Is Down" is only one of his high examples of "prose" which is saturated with verse. It is incredible that recognizing this as verse has been delayed so long:

"You see, sir, nothing can change it.

You will be destroyed and driven out. . . .

The people don't like to be conquered, sir, and so they will not be.

Free men cannot start a war.

but, once it is started,

they can fight on in defeat.

Herd men, followers of a leader, cannot do that, and so it is always the herd men who win battles and the free men who win wars."

At times, in what is miscalled prose, we are given, instead of prose-verse or free verse, definite iambic pentameters, as in John Ruskin's picture of St. Mark's in Venice.

And above these another range of glittering pinnacles, mixed with white arches edged with scarlet flowers, a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's lion, lifted in a blue field covered with stars, until

at last as if in ecstasy, the crests
of the arches break into a marble foam,
and toss themselves far into the blue sky,
in flashes and wreaths of sculptured spray, as if
the breakers on the Lido shore had been
frost-bound before they fell, and the sea-nymphs
had inlaid them with coral and amethyst.

The whole error is in nomenclature. On the other hand, our culture presents a fenced rocky little field, placarded "Poetry and Verse." This field once covered all of literature, remember; for all written utterance at first was impassioned. Fascist minds have carved off a piece here and a piece there, until the shrunken remnant called poetry rarely escapes from brief neat tubercular-lined fragments, written too largely by neurotics, psychopaths, and dry cerebral "modernist" thought-onanists.

Verse has not shrunk in our writing, nor poetry. Intensified emotional utterance is almost omnipresent still. Where you have this, the product cannot avoid being verse, which may at any time mount into poetry. This means that all the loved passages of both Testaments, written first as verse, and in translation increasingly so, are poetry, no matter how we may have been mistaught to call them prose. This includes all great oratory. Among our leading American poets are Daniel Webster, Abraham Lincoln, Robert G. Ingersoll, the William Jennings Bryan who uttered—

You shall not press
upon the brow of labor
this crown of thorns—
you shall not crucify mankind
upon a cross of gold!

This includes all we have been accustomed to call great prose—the essays of Emerson and so many more; the heights of great philosophy; the peaks of synthesizing science. This includes all great fiction, whether printed as prose or not—from the runes of James Branch Cabell in "Jurgen,"

O cord that binds the circling of the stars!
O cup which holds all time, all color, and all thought!

O soul of space!
Not unto any image of thee do we attain,
unless thy image show in what we are about to do,
clear down to this month's choices of the book-of-the-month clubs. Such highly emotional writing is no more "prose" than Whitman's star-pointing free verse:

Press close bare-bosomed night—
press close magnetic nourishing night,
Night of south winds—night of the few large stars!
Still-nodding night—mad naked summer night.
Smile O voluptuous cool-breathed earth!
Earth of the slumbering and liquid trees! . . .
Far-swooping elbowed earth—
rich apple-blossomed earth—
Smile for your lover comes;

or in accent or metric verse written today—and I cite my "Yet Solomon"—just finished, in this tall company:

Leave unsown your field of wheat.
Let it go to seed,
whether it crop in bittersweet
or in bitter-weed.
Let the meadow breed its mold,
be its own gardener,
whether it mint its mustard gold
or green ground-juniper.

Trust the earth, for it is sweet.
Its impassive sod
may star its face with marguerite,
or sun it with goldenrod.

So far, I have spoken only in generalities—pointing out that verse is the impassioned half of utterance, and that poetry is verse that moves the emotions profoundly. What are the word-devices that differentiate "the impassioned half of utterance" from prose, the unimpassioned half? How can the creative writer, today, make sure that he *has* poured into his writing the emotion that he feels, and wants to learn how to express?

Here we are ploughing virgin ground, and what is said is suggested tentatively, for correction, where needed, by later students of utterance. The structural device or physical symptom of utterance that moves us most profoundly may be summed up in one word: repetition. Even though we steel ourselves against its spell, repetition heightens our emotions in spite of ourselves, as we read; even as continued make-believe laughter, starting from an assumed feeling of sadness, forces the mood of genuine laughter within us. Try this as an experiment if you doubt it.

Details of structure distract our attention sufficiently to decant us of emotion, like leaks in the emotional dike. This produces a verse too low-flying and ground-skimming to attain even the suburbs of poetry. The one thing you desire, whether writing what is offered as prose, or what is offered as poetry, is to awaken a high emotional response in your readers. The arterial highway to this always avoids excessive formalized repetition of any kind; and hence may ban strict rhyme and meter entirely, in the Everests and Godwin Austens of poetry.

With this one warning sign, there is no limit to the amount of repetition that your writing may include; nor to what elements it may utilize; nor how they are interwoven. Deftly handled, this cannot fail to achieve the goal, highly aroused emotions. Here are varied examples, mounting from what is usually called prose to theoretically goose-stepping meter:

Or ever the silver cord be loosed,
or the golden bowl be broken,
or the pitcher be broken at the fountain,
or the wheel be broken at the cistern. . . .
Is life so dear, or peace so sweet,
as to be purchased at the price
of chains and slavery?
Forbid it, Almighty God! . . .

(Continued on Page 21)



WAYS OF FINDING PLOTS

By BERYL GRAY



Beryl Gray

OVER and over again I have been asked the question which comes to haunt all writers — established ones and would-be scribes alike — “Where do you get your plots?” When I am asked this, I always feel particularly helpless, because I can offer no hard and fast suggestion. I sometimes listen to others talking about the creation of plots, and feel quite ignorant. These literary enthusiasts tell of all the energetic, systematic things they do. Before they even begin to write, they read. They buy dozens of current magazines and study them, story by story, paragraph by paragraph, word by word. They analyze each sentence for grammatical construction. They ponder every conceivable meaning that the author might have had, not to mention several that would completely surprise him. They bisect and dissect until their heads must be a whirl. I know one man who even counts the wordage of the stories that he reads before he settles down for further study and enjoyment.

Finally, after a long preliminary course in reading, these ambitious budding writers take their pencil in hand. First they write a synopsis of the stories they have read. Presently, they write a synopsis all their own. They spend hours considering characterization, narrative technique, suspense, climax and anti-climax, and they have their word count down to a cold science. Then, at long last, they settle down to writing a story.

This may quite conceivably be the proper way to do it, but when I am asked the inevitable “How do you handle plots?” I have to confess that in the course of a story, they are just as likely to handle me! As for a synopsis—since neither my characters nor I know where we’re going when we embark on our narrative cruise, we would run into immediate difficulty. I simply don’t know how my characters are going to re-act in a situation until we’re well into the midst of trouble.

This is probably bad. I have had people tell me that I don’t take my own writing sufficiently seriously. There may be the odd grain of truth in that but not too much. I do take writing seriously, because after all I write to earn my living and I know there is nothing easy about it. At the same time I don’t feel there is a need to take it too much the hard way. This isn’t wholly laziness. Perhaps it is because actually I’d be afraid to try to be too technical, in case I lost something that is even more necessary, the attempt to make people feel what you want them to feel!

Of course it would be foolish to say that salable short stories can be written by blind and witless tapping on typewriter keys. As a writer concerned primarily with stories aimed at British women’s magazines, I know that I must concentrate largely upon Romantic Love, Young Married Love, Child Problem, and other subjects designed to appeal to the average young woman and housewife. So when

at times the monetary cares of life become pressing and urgent, the first logical thought is “Now I must create something that will sell.” What is one of the best bets? Perhaps a lonely, appealing child.

Why is the child lonely? Because in some way or other he is being neglected. How? Because his father died at sea, and Mother has been too upset, and then too busy working, to realize that a little boy needs lots of love and care. Once upon a time there was laughter and fun, and a big Daddy to toss him high. Now Mother says, “Danny, don’t bother me!” There are no other children near, and he longs for happiness and companionship. And above all things he longs for a dog!

That is enough to make a start. But there is something to remember, and that is, the beginning of a story is very important. The story may be full of gems of rare beauty and wisdom, but if the beginning is dull, the average reader will go no further. The beginning must be like a store window, displaying tempting wares. Once the passer-by is lured within by means of cunningly displayed attractions, he will not be so easily turned aside.

For instance, something like this would have very dubious appeal:

“It was a hot afternoon in the middle of July, and even in the shade of the garden it was uncomfortable. It was a pretty garden with many flowers blooming, and a pretty bird was singing on the highest branch of the apple tree. A little boy with fair hair and blue eyes sat disconsolately on the path. He was pulling out weeds, for his mother had told him at lunchtime when he was eating his horrid spinach that he must get his work done that day or she would not take him to the show on Saturday. Besides not liking to pull out weeds he was feeling very lonely. The reason for this was because he had no one to play with and now that his mother had to work she was too busy. Six months ago she had had a telegram saying that his father had been lost at sea. They had been very shocked by the sad news. Another reason he was very unhappy in addition to never being able to see his father again was that the brave ship’s officer had promised to bring him home a dog, and now his Mother said he could not have one.”

Not very inspiring, is it? Perhaps the following isn’t either, as this type of story often just isn’t, but it may illustrate a little, what I am trying to say.

Danny pulled out the last weed in the strawberry patch and flung it with a gesture of fierce boredom into the pile. At once his blue eyes grew round with astonishment. There wasn’t any pile . . . and Mother had left it neatly stacked only ten minutes before. There were only weeds scattered everywhere, and in the centre of the confusion a wild, woolly black mass was frantically digging. Danny sat back on his heels.

"Oh!" he gasped. His first thought was for his mother. She was in the house now with Mrs. Black, their landlady—and Mrs. Black was just the sort who would try to turn them out, because she didn't like children or commotion. In the beginning, Mother had only persuaded her with difficulty that Danny was a nice, quiet little boy.

"Hmmp!" she had snapped. "I can't stand children—or dogs!"

"Dogs!" Mother had gasped. "We wouldn't ever dream of having a dog near the place!"

And here only two feet away was the most roguish little creature who looked up suddenly from his evil work, and with a bound was in Danny's arms, ecstatically licking his face. Danny caught him tightly and spoke in a breathless whisper. "Oh, you're just exactly what I wanted. You're just what Daddy promised me before he was lost at sea!"

In this way we have advanced well into the story without much conscious thought of plot. By now, the ideas begin to flow. Mother is horrified about the dog, whisks it with many apologies out of the way, and even when it returns later, she refuses to have anything to do with the little homeless creature. In despair Danny appeals to the man next door whom Mother dislikes because she overheard him make some disparaging remark concerning predatory widows.

From then on the story will work itself out, through a series of struggles, to a happy finish.

I think the only real rule I could give is that the suspense should never drop. Also I think that a short story should present, very quickly, the main problem. Then the chief characters in the story should do something themselves about solving the problem. If, for instance, the story opens with a sweet young thing in despair because another girl is brazenly luring her boy-friend away, it will not suffice if she merely rushes to her grandmother with her dismal tale, and the old lady secretly summons the erring young man to her side and relates a reminiscent tale of her own youth, which so impresses him that he immediately rushes back with profuse apologies to the maiden he had scorned. If the girl cannot do something about solving her own difficulties, or at least arouse the reader's sympathies with her initiative, then she has no business to win her boy-friend back. Perhaps she has no business to be in the story at all.

In the same way, if some little girl suspects that Mother no longer loves her because she is too busy thinking of Mr. X while Daddy is away, there is small point in her moping in a corner and weeping her way through twenty pages, until Mother fears she will go into a decline, and so mends her ways. The little girl might far better employ her time in deciding to do something such as:

(1) Dragging home some street urchin because she believes a fresh baby would give Mother the right kind of interest in life.

(2) Deciding to go and find Daddy and be his little girl instead.

(3) Deliberately setting out to be the sort of little girl that Mr. X could not tolerate.

In this way, in the end, the reader realizes that the clever little person has actually been instrumental in saving the day.

Likewise, if the hero wants to win the lady of his choice from the romantic advances of another, he can't go and sit beside the ocean breakers and brood until the tide washes him away. He must manage to offer a challenge, and he must make the reader feel he is the right person to set out to win the lady back.

Naturally it will always intensify the conflict if the person the hero is trying to outwit tries to outwit him in turn, and almost succeeds before he finally is overthrown.

The main thing to remember is never to relax the suspense. There is no time for idle words in the short story. Each sentence must play its part in forwarding the action. There is no excuse for the writer to dally over beautiful sentiments that in no way further the unfolding and completion of the problem.

Another thing to remember is convincing conversation. Conversation should above all things sound natural. This doesn't necessarily mean it has to be natural. We all know how a natural conversation might sound.

"What do you think, dear," the fond wife might say. "I saw Mrs. Smith today."

"Is that so," replies her husband without enthusiasm.

"Yes, she was going down Park St. No, it wasn't either—it was just at the corner by the drug store . . . not the drug store by the school, but by the paint shop. Mrs. Jones was with her. You remember her, dear."

"You mean Pete Jones' sister-in-law?"

"No. Art Jones' cousin."

"Oh sure—he's the plumber."

"The plumber! Not that one. The one who used to work in the garage."

"I think you're wrong. It was the one who . . ."

"John, do stop interrupting me. I know it was the one in the garage because she said her husband was out on a repair job. Then when we were talking another woman came up. Do guess who she was. You'd never in the world think. And she used to know you, too!"

It would be very much better, from the point of view of plot, if the conversation went more along these lines:

"Dave, I met the most fascinating woman out with Maud Smith today. You'd have enjoyed her."

"Hmmp," said Dave without raising his eyes. "I'm not interested in fascinating women!"

"You would have been in this one." Margaret spoke with the enthusiasm of discovery. "She said once upon a time she used to know you."

Dave raised bored eyebrows. "Who was she?"

"May Blewett."

"Never heard of her." Then suddenly he sat up straight. "You don't mean . . . not Maisie Blewett!"

"Why . . . yes! Dave, that's the name she said!"

"Maisie . . . Blewett!" Dave repeated the name softly, and in an instant all the healthy color had left his face. He spoke, without realizing what he was saying.

"Why damn her . . . then she *did* come back!"

This leaves the path wide open for continued suspense and problem. In fact, from that point the problem could go a dozen different ways. The woman in question could have been:

Someone he once had loved.

Someone who once had loved him.

Someone he hated, or who hated him.

The real mother of his adopted child.

His first wife.

Someone he once had harmed.

Someone who knew of an unpleasant episode in his past.

From which it could be seen that any story opening planned for suspense can furnish infinite varieties in actual plot and solution.

Yet in the writing of a short story, I think there is another indefinable quality that in its way means even more than plot. For even when we do get plot down to a perfect science, so that we could turn out flawless technique time and time again, it isn't enough. It might be for detective and adventure stories, where plot and action must conform largely to formula; but not for the woman's, domestic, or character stories. I think the real secret of writing (if there is any over and above persistence and hard work) is the ability to make people feel. That is perhaps why writing can often be such a hit-and-miss profession, and such a puzzle to the struggling scribes. A story might have the finest writing in the world. It might have the most logical and inventive plot, and yet somewhere along the way it falls short of the mark. Another story might, from a technical standpoint, be badly written. It might not even have a real plot; and yet because it strikes some chord in the heart of the reader, that story has a power the other story did not have and it finds an almost immediate market.

This brings us to another way of finding plots—through the medium of some strong emotion. Most problems in stories are based on some sort of emotion. It may be jealousy, resentment, frustration, possessive love, fear, hatred, inferiority or any other of the feelings that can tear our lives one way and then another. It is emotion in the first place that will make people act as they do. If we decide on what emotion is to trouble our characters and on what they are trying to fight, or fight against, then the plot really does shape itself. If we try to imagine how people would feel and act when in the grip of one of these emotions—if we consider what effect their feelings would have on themselves and those around them—then I think plot and characterization both fit into their proper place, and one works with the other.

Emotional expression in a story is what many writers are afraid of. And, because they are afraid, they often lack the ability to make the reader feel. They may write well, and yet they lack, and may always lack, the vital spark of humanity in their writing that will make their stories reach the editor's desk.

What I call emotion in a story should not be confused with over-emotionalism, sentimentality, or frenzied dissection of the heart and soul, such as may sometimes be found in the more sensational magazines. So often, it is the most simple thought or incident, something that could so easily happen in anyone's life, that leaves a lasting impression. If most of us think back through the years to stories we remember, we will find they are not the

smart stories, the exotic stories, or the streamlined stories with fancy phrases and curious twists of ending. They are the simple, human stories that struck a responsive chord in our own hearts, or reminded us of someone we have cared for, or something we have intimately known. They speak of some struggle that we ourselves have experienced, or they inspire us with some thought that lifts us on our way in a dark hour. To my mind, that is the sort of story all of us want to write—the story that will live on in the memory of others. And if we in turn can make others feel, in terms of simple understanding and emotion, the things that touch not just their minds but their hearts, then almost any sound plot can take on the life and color that make the difference between a story and a story that will sell.



Syndicate Store Merchandiser, 79 Madison Ave., New York 16, has been renamed *Variety Merchandiser*. It uses interior and exterior photos of outstanding 5- and 10-cent store displays, new stores, etc.; news of personnel changes, and human-interest items tied up with 5- and 10-cent stores. Editor is Preston J. Beil. Payment is made on acceptance at 1 cent to 2 cents a word.

Retailers Bicycle Journal, 301 E. 5th St., Fort Worth, Texas, a monthly published by Bill Quinn, uses articles, 500 to 600 words, on the successful retailing of bicycles; also news items, one or two paragraphs, on bicycle stores. Payment is on publication at 1 cent a word, \$3 for photos. Supplementary rights are released to author.

Mademoiselle, 122 E. 42nd St., New York 17, announces that Margarita G. Smith, formerly assistant fiction editor, has been named fiction editor, succeeding George Davis.

Argosy, 205 E. 42nd St., New York 17, Lillian Genn, Non-Fiction Editor, needs sports articles for its early spring issues. "While we prefer these to be controversial if at all possible, they can also be personalities, behind-the-scene stories, by-line pieces by celebrities, and exposé." Miss Genn suggests querying first or submission of outline.



Hyman
"I don't mind—long as he says he's just getting inspiration!"

DEALERS IN GUNSMOKE

... By RAY GAULDEN

WE sat in Wayne Overholser's study, in Boulder, Colorado, where he turns out those first-rate stories that get his name on the covers of the leading Western magazines. There are Western paintings and maps lining the knotty pine walls, and a bookcase filled with many volumes of factual material covering almost every phase of Western history. But you already know about Wayne because he told you about himself in his article, "Beating the Sagebrush."

There were six of us in this room, and we were all writing and selling Western stories. Art Kercheval, Lloid Jones, and I are holding down jobs and writing on the side. The other three—Wayne Overholser, Steve Payne, and Norman Fox—are devoting all their time to writing and doing very nicely, too. Steve Payne has been in the business for twenty-five years and has hit the *Post* several times. He has written so many gunsmoke yarns that he has lost count. Steve won his spurs back in the old Clayton days and is still riding high.

But the main reason for this get together was to meet Norman Fox, who had come down from Montana for a week's vacation before starting work on a new novel for Dodd Mead. Maybe you've read some of Fox's stuff in *Blue Book*, *Liberty*, *Collier's*, *Argosy*, and *Cosmo*. If any writer ever had the right to sound off a little it would be Norman Fox, but he hasn't let his success go to his head. He's a modest guy who says luck has a lot to do with it. But it took more than luck. I'm inclined to think it took a great deal of hard work and determination, a constant striving to improve, and the ability to read his own work with a critical eye which, for a lot of us, isn't an easy chore. And it took something else, too: fine writing and a talent for creating real people—folks who live and breathe on the printed page.

I sat there listening to the talk of three fellows who have sold close to 1500 Western stories, and I remembered back a few years when I was trying to make that first sale. I recalled the cold, empty feeling that had crawled through my belly when my stories kept coming back from the editors with little printed slips that didn't tell me a thing. How much I would have given then to be able to sit down with some selling writer and ask him about a few of the things that were bothering me! And now that I had broken in, there was still a lot I would like to know, so I was keeping my ears open this night.

Maybe some of you have been trying to sell Western stories. You've done enough of them so that the editors know you are really in there trying, and they start penciling little notes on the back of the rejection slips that run something like this: "Nice writing, but the plot is too old." "Sorry, but this is pretty hackneyed, lacks freshness."

You're baffled because you've been studying the magazines for slant and you think your stories are just as good as those being published. But before you get worked up over it, consider the matter a little more carefully. Maybe you were in too much of a hurry when you read those published stories; maybe you were so eager to get to your typewriter that you did a little skipping. You got the overall picture, but perhaps you missed the

very thing that sold the piece. There might have been an inner conflict, the hero with some personal problem to solve besides merely getting the best of the villains. Perhaps the author had a fresh style, or a good emotional touch.

How about using different occupations to get away from that sameness that so often plagues Western stories? This is all right, according to Fox, *providing* you don't have your storekeeper or barber hero spending most of his time out riding the range, helping run down the rustlers, or performing much the same as the cowboy has these many years. As I understand Fox's theory, if you are using a barber for your hero, have him solve his problem through knowledge he has gained in his line of work, or by using the tools of his trade. Maybe there is an unknown killer in the town and he suspects the barber has recognized him. The barber lives in the rear of his shop and he comes home one night and the killer is waiting for him. They fight in the darkness, and the hero, who doesn't carry a gun, grabs up a bottle of bay rum and breaks it over his assailant's head. The killer gets away, but the barber is able to identify him a little later because the man stinks to high heaven.

Research is another way of getting freshness into a Western story. Overholser had a yarn in *Ranch Romances* recently in which the major conflict is over a range rich with radium deposits. I'll wager that you've never seen that used before, and the reason is that a lot of us don't like to take the time to dig those fresh angles up. But it pays off, for editors are quick to buy a yarn that is different.

On the other hand, don't try to be too different. I've made this mistake myself. The basic elements remain pretty much the same. There should be a flavor of the West, a hero fighting against odds, and a strong villain, so that you have a good conflict. And, of course, the old plots will continue to be used, and they can be used, providing the characters dominate the plot.

The beginning writer attempting one of the old plots often forgets about real people with personal problems, and he ends up with just another ride-



Bottom Row, L. to R.—Steve Payne, Art Kercheval, Wayne Overholser. Top Row, L. to R.—Ray Gaulden, Norman Fox, Lloid Jones.

and-shoot Western. Which brings us to this business of emotional urgency. Norman Fox says there are two sides to a man, the inside and the outside. It is when you write of the inner man that you stand a better chance of coming up with something warm and real and human.

There is, these days, a tendency toward better writing in the pulps. The old slam-bang style, the bucking and jumping, the snarling and rasping, isn't found so much now. The line between pulp and slick Westerns has narrowed a great deal. Steve Payne, trying to nail that difference down, was of the opinion that the difference is made of intangibles which can only be discovered through trial and error writing. Happily, there is a middle ground. Many stories, written for the pulps today, are selling to the slicks and many a writer is salvaging his hybrids with the in-between markets

such as *Blue Book* and *Toronto Star*.

It is very fine indeed, getting together with a group of selling writers. To me it is a tonic. But here let me inject a word of caution. Don't decide because one writer tells you the way he does it that you have been going at it the wrong way. What works for one fellow may not work well for another, and the author's individual approach may be his best selling point.

It was a large evening and we had a lot of things straightened out for us. We didn't go away feeling we knew all the answers. I don't think you ever get to that stage of the game. But you keep searching, you keep pounding the typewriter, and trying . . . and sometimes you hit the jackpot. I hope I have mentioned something here that will help somebody who has never sold a line pull a check out of the mailbox in the very near future.

HOW'S YOUR RECALL-VOCABULARY?

By G. M. RELYEA

STUDENTS of words make this flat statement: no two words mean exactly the same thing. Two months ago I would have questioned this, but now, after ego-crushing experiences, I am forced to agree.

A word-expert visited our writing group. She concluded her talk on the importance of a large vocabulary with a test for the calibre of our recall vocabulary. Confidently I attacked the list of words. I had taken many standardized vocabulary tests and had regularly tested myself on the *Reader's Digest* lists, all with rather good results. But this was different, vastly different. Out of twenty words, I got twelve; out of another 25, I got sixteen.

The reason was this: the vocabulary tests I was accustomed to indicated the size of my *recognition* vocabulary, but these two tests showed all too plainly the poverty of my *recall* vocabulary. And, after all, a writer needs to be able to recall just the right word for his meaning much more than to understand a word he comes across in his reading. A thesaurus or a dictionary helps, of course, but if a writer can call to mind immediately the words he wants, he can save time and energy, and his writing will be smoother and more readable.

So, if you find yourself sitting blankly in front of your typewriter while the clock ticks merrily and your daily quota of pages seems more and more impossible of being met, perhaps it is your recall vocabulary that is the trouble. Here is a way to find out: write down any twenty nouns, verbs, adjectives, or adverbs that come to your mind. Set yourself a three-minute time limit and see if you can write synonyms or antonyms for each. Or, use some prepared list of words and do the same. If you consistently get 18 out of the 20 in each list, probably your recall vocabulary is fairly active. Check with a dictionary to be sure your choices are accurate and not just approximations.

The type of self-test just mentioned is only an indication. Much better self-tests are lists for which you must give antonyms and synonyms beginning with some certain letter. For example, given the verbs "love, increase, conceal, unite," write verbs beginning with "d" which are anto-

nyms—"despise, diminish, display, detach." Or a list of "d" adjectives like "docile, durable, discreet, distinct" which require antonyms "stubborn, perishable, reckless, obscure." Lists of nouns and adverbs for which you give synonyms are variants. For twenty words, three minutes is a good average time-limit, and you should get at least 17 correct.

Writers' groups can provide both fun and worthwhile practice if each member brings in an original exercise for the group to try. Home study of his results is the logical follow-up for the earnest writer. Here is a sample test I submitted for our group recently:

(Write down the first list and then give yourself three minutes to write active verb synonyms beginning with each letter of the alphabet in order.)

- | | |
|----------------|--------------|
| 1. stress | a. accent |
| 2. leap | b. bound |
| 3. hew | c. cut |
| 4. extinguish | d. douse |
| 5. barter | e. exchange |
| 6. terrify | f. frighten |
| 7. hail | g. greet |
| 8. manipulate | h. handle |
| 9. embrace | i. include |
| 10. nudge | j. jog |
| 11. arouse | k. kindle |
| 12. pine | l. languish |
| 13. conquer | m. master |
| 14. publish | n. notify |
| 15. survive | o. outlive |
| 16. equal | p. parallel |
| 17. soften | q. qualify |
| 18. withdraw | r. retreat |
| 19. taste | s. savor |
| 20. end | t. terminate |
| 21. chide | u. upbraid |
| 22. conceal | v. veil |
| 23. justify | w. warrant |
| 24. relinquish | y. yield |
| 25. section | z. zone |

A second and entirely different type of exercise for testing and developing your recall vocabulary is this: think of ten people of contrasting types,

(Continued on Page 25)

THE AUTHOR AND JOURNALIST'S HANDY MARKET LIST OF VERSE MARKETS

(Introduction by STANTON A. COBLENTZ)

ALTHOUGH the following list of poetry markets is composed in the main of poetry magazines, most of which do not pay for material, it should be noted that there are also paying publications—general, pulp, women's, religious, etc.—which will be found in the Handy Market Lists published by the *Author & Journalist* throughout the year.

The poetry periodical, however, is the poet's especial friend. It is doubtful if there has ever been a stranger literary phenomenon; it represents the non-commercial journal at its apogee; one might almost say that it makes a virtue of its smallness, thrives on poverty, and succeeds in spite of and even because of its limited scope. In many cases it is edited and published by one man or woman or by a married couple, who, in the midst of earning a living by other means, serve the magazine in every capacity from proofreader to package wrapper. In most instances, it does not pay its own way, and is either supported by "sponsors" or subsidized by the editor out of his own not-overflowing pockets; in the great majority of cases, as indicated above, it makes no return to the contributor, other than in prizes offered by generous well-wishers; and if it has developed a few hundred loyal subscribers as the fruit of years of painstaking effort, it has become a success and even a power in its field.

The poetry magazines, naturally, differ as widely in type as the men and women behind them. There are those—a very few—that have been appearing faithfully for fifteen, twenty, or even twenty-five years. There are those that flare into existence with a blaze and a shout, as if they would capture the world—and never issue a second number. There are those that bravely fight the unequal battle for years, and then with quiet dignity withdraw. There are those that appear in hand-printed leaflets of a few pages only, and those with an imposing format of as much as sixty-four pages or more; there are those that are issued in great cities, and those that originate in obscure country towns; there are those that speak with the voice of a clique, and those with a taste as catholic as poetry itself; there are those that are the organs of religious groups, and those that limit themselves to the work of subscribers or of members of some organization they control; and there are those that have, so far as humanly possible, kept themselves aloof from influence. There are those that publish only poetry, and those with extensive prose sections, embracing reviews and articles; there are those of dubious attainments, and those of consistently high standards; but there are few that do not in some way, according to their own lights, serve the cause of poetry.

Taken as a group, these magazines provide the poet's great refuge in an age whose poetic wells, more and more, have been drying up. They supply the testing ground in which the fledgling may try his wings; they offer him a medium in which

to meet others of his kind, not only in print but often through correspondence; they extend—at least, in the cases of promising aspirants—the prospect of contact with friendly and critical editors; they hold out the possibility of reprints in newspapers and magazines of wide distribution, or in popular anthologies, no less than the hope of oral circulation in some of the nation's too-few radio programs. But, most important of all, by giving the poet a market, they urge him to keep on writing; they offer stimulation and encouragement where otherwise there might be only blank spaces; and consequently they constitute a prime force in keeping the poetic motive alive. It is not merely owing to a coincidence that some of the leading contemporary American poets have originated and still publish in the poetry journals.

VERSE MAGAZINES MAKING CASH PAYMENT

Circle, 2466 Telegraph Ave., Berkeley, Calif. (Q-50) Poetry by contributors with knowledge of W. H. Auden, T. S. Eliot, and the like. Also, stories, articles on painting, poetry and prose. No place for gently conventional verse. George Lette. Quality rates, Pub. (No report for 1949.)

Contemporary Poetry, 4202 Roland Ave., Baltimore 10, Md. (Q-50c; \$2 yr.) Reports immediately on poetry submitted. Pays on pub. Mary Owings Miller, Ed. At present overstocked.

Different, Rogers, Ark. (Bi-M-35, \$2 yr.) Idealistic, technically sound poems (sonnets, lyrics, timely), highly original in style and thought-treatment, dynamically simple and sincerely written, with no involved sentence structure, and of strong yet restrained emotional appeal. No escapism, polyanism, preaching, atheism, or incoherent experimentalism. Limit 20 lines. Free criticism on rejections. Mysteries and science fiction only, 2500 words, \$15 limit. Lilith Lorraine, \$1 for best 10 poems accepted. Cc.

It Could Be Verse, Melody Terrace, P. O. Box 170, Bryant, Ark. (M-25; \$2.50 yr.) Short verse, lyrics, storiottes, etc. Pays by arrangement and according to value. 4-line verse for **Stepping Stones to Happiness**, 25c a line, min. Embarrassing moments in verse . . . 4 to 8 lines . . . flat rate \$1. \$1 for "Dear Husband" or "Dear Wife" verse. Prefers poems under 20 lines. Earl E. Zoch. (For **Better or Verse** now a dept. of **It Could Be Verse**.)

Kansas City Poetry Magazine, Box 14, Kansas City 10, Mo. (M-42 yr.) Guest editors each month. Inspirational poetry especially. Wm. Volker monthly award of \$10. Contests—3 a year—\$100. Pays for all material, min. \$1.00; also sends 12 Cc. Lillian Turner Findlay. (Easter contest for best lyric closes March 1, 1949.)

Meantime Papers, Box 1871, GPO, Brisbane, Australia. (Q-2/6—Am. 50c) Ballads, sonnets, lyrics, and timely verse. Pays Pub. C. B. Christesen.

Poetry, 222 E. Erie St., Chicago 11. (M-45) Founded in 1912 by Harriet Monroe. All themes and lengths except poems too long for one issue. 50c line, Pub. 2 Cc.

Poetry-Scotland, 240 Hope St., Glasgow C2, Scotland. Only first-rate poetry considered. Short poems, 10/6d, Pub. Maurice Lindsay. (Accepting nothing at present.)

Spirit, 386 4th Ave., New York 15. (Bi-M-35—\$2 yr.) Organ of the Catholic Poetry Society of America. Publishes work of members only, but has no religious requirement for membership. First year, \$2 for enrollment. \$1 membership fee. Free criticism if members request it at time poems are submitted, provided no more than 2 poems be submitted at one time. Reports in month if criticism requested; otherwise, 2 wks. John Gilland Brunini. 20c line.

Stanza, P. O. Box 1425, Washington, D. C. (Q-50) Publication of The National Poetry Society of America. Line limit 40. Rhymed, musical, lyrical verse. Modest payt. Acc. Members of Nat. Poetry Society of America vote on all poems published and winners receive prizes. Send no poems before studying magazine. Overstocked at present and cannot promise early reading of mss. Martin Steele. Cc.

Stepladder, The, 4917 Blackstone, Chicago 15. (M—except July and August—25c—\$2 yr.) Organ of Order of Bookfellows. Flora Warren Seymour. \$5 to members or non-members for poem to fill last page only. Contests. (No report for 1949.)

Vespers, 836 N.W. 32nd St., Miami, Fla. Quatrains on the "honor and dignity of old age, the accomplishments, benefits, and wisdom offered to the rest of us by those who enjoy this state to which we all look forward in the course of a normal life." Henry Picola. Payt., Pub.

VERSE MAGAZINES WITH VARYING AWARDS— OR NONE

Albatross, 833 Willoughby Ave., Brooklyn 6. (Q-25) All types of poetry, but specializes in poems of outstanding interest and off-trail material. Occasional contests. Wm. M. Evers. Cc. No payt.

American Bard, The, 9141 Cimarron St., Los Angeles 44. (Q-50; \$2 yr.) Poems of various lengths and forms "without futility, defeat, vulgarity, inversions, contractions." Prizes, contests, R-4 wks. Rexford Sharp, Ed. and Pub.

American Courier, The, 3330 E. 18th St., Kansas City 1. Mo. (M-10; \$1 yr.) Prints only one poem not over 16 lines by a non-subscriber. Lewis G. DeHart. No payt. Occasionally runs contests. Cc.

American Poetry Magazine, The, 1764 N. 83rd St., Wauwatosa 13, Wis. (6 issues yearly, 35c each.) Official organ of the American Literary Assn. Clara Catherine Prince, Founder and Ed. High-standard poetry up to 20 lines. Payt. at indefinite rates. Favors membership—\$3 covers sub. and membership for 1 year. Cc. (Write for sample.)

American Weave, 1550 E. 115th St., Cleveland, O. (Q-35; \$1 yr.) American poetry of all lengths. Not a magazine for beginners. Especially interested in more poems by men and more ballads. Will use sonnets, lyrics, and narrative poems. \$1 min. Acc. Loring Eugene Williams.

"And Their Voices Shall Be Heard," P. O. Box 323, Atlantic, Ia. (with which is combined Bluebird Magazine). (Bi-M) All types of poetry and short stories. Needs articles especially for "Threshing Floor" exposing the racketeers that make suckers of poets. Paul E. Pross.

Beat of Wings, 6105 El Cajon Blvd., San Diego 5, Calif. (\$2 yr.) Lyrics, ballads, sonnets, narrative poems, timely verse. Numerous contests offering cash prizes. Virginia Page, Ed. and Pub. (No report for 1949.)

Blue Moon, 3945 Connecticut Ave., Washington, D. C. (Q-75) Sonnets; short narrative poems; some juvenile verse. "Quatrains in anapest and dactyls as well as iambs always in demand." Russell Prize offers \$5, \$3, and \$2 for best 6 poems. In addition, \$2 is paid for the poem getting most readers' votes. Poems in upper quarter are published. Inez Sheldon Tyler. No Cc's.

Candor, Rt. 4, Dexter, Mo. (Q-25) Timely verse. Lyrics. Awards a number of prizes, both cash and books. Elvin Wagner. Will make a \$10 and a \$5 award for best poems on the theme of social justice in Vol. 10.

Contour Quarterly, 2252 Telegraph Ave., Berkeley, Calif. (Q) Modern verse, very little rhymed verse. Largely uses political, critical, literary articles to 5000; essays on society, art, music to 5000; vital experimental short stories. Christopher MacLaine. No payment except Cc. Releases sup. rights. (No report for 1949.)

Driftwind, Doyle Ave., Winchester, Mass. (M-\$2-yr.) Poems any subject, any length. Translated poems must always be accompanied by the original. No taboos, payment, prizes. Arthur M. Murphy. Cc.

Experiment, a Quarterly of New Poetry, 21½ E. 57th St., St. Paul 1, Minn. Alan Swallow. (Q-30) Sonnets, lyrics, timely verse. M. No payt. Annual contest for best poem under 100 lines, \$25. Cc.

First Draft, 2144 West High, Springfield, Mo. Poetry in groups of 5 poems by each writer; short stories to 4000, essays to 2000. Cc and subs. Glenn M. Miller.

Flower and Feather, 808 Greenwood Ave., Chattanooga, Tenn. (Q) About 4 bird poems each issue. No payt. Robert Sparks Walker. Using no verse at present.

Florida Magazine of Verse, P. O. Box 6, Winter Park, Fla. (Q-50; \$2 yr.) Prefers short poems. Overstocked. Can accept no long poems unless of outstanding poetic quality. Charles Hyde Pratt. Awards \$150 annually for best poems accepted and published. Reports in about 15 days.

Friend, The, 482 Sexton Bldg., Minneapolis 15, Minn. (M-15) High standard poetry, all themes, 20-line limit. Semi-annual prizes. (No report for 1949.)

Garret, The, Where Poets Meet, Box 5804, Cleveland 1. Pegasus Studio. (Q-60; \$2 yr.) Ballads, sonnets, lyrics, narrative poems, timely verse; seldom juvenile verse. Publication irregular at present. All poems published eligible for various prizes. One contest each issue. Prizes awarded. Pub. Poet is notified when poem appears. Fiozari Rockwood. No Cc.

Growing Faith, Box 12, Dayton, Va. (Bi-M-\$2; \$1 yr.) Short lyrics, timely spiritually creative verse. John Ray Hinkle. No payt. Cc. Send 2 double spaced copies of each Ms., with address in lower right corner.

Hearth Songs Journal, Norfolk, N. Y. (Bi-M-25) Sonnets, lyrics and seasonal verse. "Beside sound poetry, we use excellent prose." Ruth Deltz Tooley. Monthly prizes each issue—cash and books. Cc.

Joy Bearer, The, R. 1, Box 45, Poyntette, Wis. (M-20; \$1 yr.) Poems to 24 lines, and other material for the shut-in. R in 2 wks. No payt. Florence L. Schofield. Cc. "Will be glad of any good copy, especially religious articles, 600 words."

Kaleidograph, A National Magazine of Poetry, 624 N. Vermont, Dallas 8. (M-25; \$2 yr.) \$25 prize each quarter besides cash and subscription monthly prizes. Has traditional Book Publication Contest. Valda and Whitney Montgomery.

R-over 2 wks. Cc.

Kapusthan Magazine, The, 5013 S. Throop St., Chicago 9. (M-25) Seeks poems and prose with clear, creative courage; vital vision verse; peace poems of justice. "If others are too scared to print your articles and stories, try us!" Ballads; sonnets; lyrics; narrative poems; timely verse. Book Prices occasionally. Bruce and Stan Lee Kapustka. No payt. Cc.

Lantern, The, 62 Montague, Brooklyn 2, N. Y. (Q-40; \$1.50 yr.) Good poetry on any theme not hackneyed. Frequent cash prizes and 25 or more copies of brochure consisting of best 8 pages of poems—or long one—submitted during July and Aug. R-30 days. C. B. McAllister.

La Petite, 530 Moyer Ave., Alma, Mich. Short poems—2, 4, 6, or 8 lines preferred. (M-55c; 50c yr.) No payment but Cc. Genevieve K. Stephens.

Lyric, The, Box 2552, Roanoke, Va. (Q-25; \$1 yr.) Poems may be submitted elsewhere at same time if Lyric is notified at once of previous acceptance. Widely reprinted. Leigh Hanes. Cash prizes.

Mark Twain Quarterly, Webster Groves, Mo. Sonnets, Lyrics. Considers translations of short poems. Short humorous verse is always given special consideration. Limericks. Cyril Clemens. Cc.

Matrix, 828 Gerard Ave., P. O. Box 757, Pleasanton, Calif. (3 issues yearly-35) Quality poetry. Section "Chapter and Verse" uses poetry that is part of a planned or unpublished book of poetry. No contests. Editors: J. Moray, Frank Brookhouser, S. E. Mackey, and H. Alpert. Cc.

Midland Poetry Review, 854 S. Harrison, Shelbyville, Ind. (Q-25) Sonnets, lyrics under 21 lines preferred. Loren Phillips. Contests each issue, offering prizes, usually books of poetry, sometimes \$1 cash. Cc.

Moccasin, The, 4553 York Ave., S., Minneapolis. (Q) Official organ of League of Minnesota Poets. Accepts poetry from members only. One member featured in each issue. Nan Fitz-Patrick. Payt. in prizes only.

Modern Bards, Box 5804, Cleveland 1. For members only. Cash, book, and other awards by readers' votes. An outlet for those who study and want to improve on their technique and poetry. Dues, \$2 a year, plus \$1 registration fee which includes the 3 issues a year and 100 lines of criticism. Publication of 50 lines a year if poems meet editorial standard. Official publication of International Fellowship of Modern Bards. Uses ballads, sonnets, lyrics, narrative poems, timely verse, and occasionally juvenile. \$5 annual James Gabel Memorial Award selected by outside board of judges. Fiozari Rockwood. No Cc.

Montana Poetry Quarterly, Seely Lake, Mont. (Q-25) Almost any type of verse, including juvenile. Yearly contest for juvenile poems whenever sponsor is found. Subs. given frequently for poems receiving most comments. Jessie L. Perro.

New Athenaeum, The, A Poetry Quarterly, Branson, Mo. Poetry of merit. Authors of the best poems receive 100 copies on tinted cards. Poems returned if s.e.s.a. sent. Payt. Cc. only. Western Editor, Grace Brown Putnam.

Notebook, The, Box 5804, Cleveland 1. (Q-50; \$1.75 yr.) Sonnets, lyrics, timely verse, not over 12 lines from non-subscribers, up to 30 lines from subscribers. R-promptly. Fiozari. Rockwood. No payt. Occasional contest advertised in mag. No consideration given material sent without s.a.s.e.

Pasque Petals, Aberdeen, S. D. Mrs. J. C. Lindberg, Pub. and Bus. Mgr. Ballads, sonnets, narrative poems, and good timely verse. The U. S. Poetry Contest, College Students' Contest, State Fair Contest, and contests sponsored by individuals. No payt. Cc. Uses work only of S. D. writers, past and present.

Pine Cone, The, 10 Mason St., Brunswick, Maine. (Q-25; \$1 yr.) Uses three pages (double column) of poems in "Minstrelsy of Maine" department, in each issue, besides poems featured on the back cover. Poems should be about Maine and/or of special interest to lovers of Maine, and should conform to minimum standards of craftsmanship. Sheldon Christian, poetry editor. No payt., but 6 Cc.

Poesy Book, The, 51 Ausdale Ave., Mansfield, O. (Q-40) Sonnets, short lyrics. Subscribers vote for 3 best poems, each issue, which are awarded small cash prizes. Usually other prizes. Helen Loomis Linham. Sometimes Cc.

Poet's Log Book, The, Box 235, Benton, Penna. Selections based on clarity, vision, and emotional appeal, 24-line limit. V. W. Hess and M. H. Housewairl. (No report for 1949.)

Poet Lore, 30 Winchester St., Boston, Mass. (Q-32) Ballads, sonnets, lyrics, narrative poems, timely verse. R-within week if possible. John Heard. No contests of any kind. Cc.

Poetry Chatbook, The, 227 E. 45th St., New York 17. (Q-30; \$1 yr.) Ballads, sonnets, lyrics. Dorothy Quick, Isabel Harris Barr, Eds.; Gustave Davidson, Pub. No payt. Prizes of \$75. Cc.

Quicksilver, P. O. Box 2021, Tyler, Texas. (Q-50; \$2 yr.) Considers poetry only from subscribers now, but hopes policy may be revised later. Offers an annual \$25 prize for the best poem in the spring, summer, fall, and winter issues; also, a \$5 award for the best poem in each issue, and the same for the best poem of not more than six lines appearing on the fly leaves of the four issues; the Van Chandler award of \$10 for the best poem in the spring issue; the Therese Lindsay award of \$10 for the best poem in the summer issue, and the Aline B. Carter award for the best poem on "World Peace" in the four issues.

Reflections, Box 145, Hartwick, N. Y. (M-10) Any type or form of verse that is in good taste. Children's verse dept. Mary M. Hamilton. Payment in prizes. Contests usually sponsored by readers. Cc. Accepting nothing over 24 ll. at present.

Scimitar and Song, 65 Tradd, Charleston, S. C. (M-35) Ballads, sonnets, lyrics, narrative poems, timely verse, juvenile verse. Lura Thomas McNair, Prizes, Pub. Best poem each 6 mos. receives \$10, editor's prize each month for best-liked poem, also for one receiving most votes from readers. Various contests, with cash, subscriptions, and book prizes. Poems which reveal the dynamic possibilities of life rather than the modernistic cry of chaos are wanted.

Singing Quill, The, 251 W. 8th Ave., Columbus 1, O. (Q-50c, \$2 yr.) Sonnets, lyrics. Tessa Sweazey Webb. Prizes each issue.

Sonnet Sequences, Box 1231, Washington 13, D. C. (M-10; \$1 yr.) Petrarchian sonnets of fine poem texture. Few to each issue, but beautifully set up. Murray L. and Hazel S. Marshall. (No report for 1949.)

Talaria, 500 Palace Theatre Bldg., Cincinnati. (Q-50c; \$2 yr.) Interesting as well as excellent poems. B. Y. Williams, A. P. Cornell, Eds. Cc. (No report for 1949.)

Trails, Esperance, N. Y. (Q-25c; \$1 yr.) Good lyrics, any length; prose to 3000. R-after 2 wks. Fred Lape. Occasional prizes. (No report for 1949.)

Voices, 687 Lexington Ave., New York 22. (Q) Established. Little amateurs' work. Harold Vinal.

Wildfire Magazine, 1435 2nd Ave., Dallas 10, Tex. (BI-M-35) Short poems preferred. Sponsors a cloth-bound book on a 10% royalty basis, each entry qualified by a 1 yr. or renewal sub. ending Oct. 15 each year. . . cc. Paul Heard.

Winged Word, The, 10 Mason St., Brunswick, Me. (Q-50) Seeks "best of its genre" no restrictions as to form. When available, one long poem in each issue. For Autumn issue, wants Christmas prose and poetry, and line-drawings with Christmas theme. R-2 wks. Sheldon Christian. Pays up to \$5, Acc., for outstanding articles on poets and poetry. Numerous annual cash awards totalling \$50 at present. Book prizes awarded each issue. 2 Cc. for published verse.

Wings, Box 332, Mill Valley, Calif. (Q-35) Ballads, sonnets, lyrics, narrative poems, timely verse; to 60 lines, with preference for shorter ones. No experimental or unintelligible oddities. Stanton A. Coblentz. Prizes, Acc. Cc.

LITERARY MAGAZINES SPONSORED BY UNIVERSITIES BUT OPEN TO OUTSIDERS; SOME REGIONAL PUBLICATIONS

Accent, 102 University Sta., Urbana, Ill. (Sample copy, 30; \$1 yr.; \$1.75 2 yrs.) High literary quality, preferably modern in form and tone. Kelker Quinn. Nominal payt. (No report for 1949.) Query first.

New Mexico Quarterly Review, The, University of New Mexico, Albuquerque, N. Mex. (Q-50) Monograph presentations of single poets, also selected brief poems. Nominal payt. and cc. Contests. Joaquin Ortega.

Prairie Schooner, Andrews Hall, University of Nebraska, Lincoln, Nebr. (Q-60) Ballads, sonnets, lyrics, narrative poems, to 60 lines. About 8 poems each issue. Taboos, old themes, clichés, unintelligibility. Likes good poems on animals, birds, fish. Lowry C. Wimberly. No payt. 2 Cc.

Quarterly Review of Literature, Bard College, Annandale-on-Hudson, N. Y. (Q-75) Has contributors such as William Carlos Williams, Wallace Stevens, e. e. cummings, Jean Garrique and Kenneth Rexroth; aims to discover and encourage new, young talent. T. Weiss. No payt. Cc.

Sewanee Review, The, University of the South, Sewanee, Tenn. (\$4 yr.; \$6.50, 2 yrs.) High quality verse; distinguished contributors. J. E. Palmer.

Southwest Review, The, Southern Methodist University, Dallas 5. (Q-50; \$2, yr.-2 yrs., \$3.50) Small amount of poetry. "No definite lines on types of poetry desired. Decisions made on quality regardless of form." Allen Maxwell. \$5 poem, Pub.

University of Kansas City Review, The, 51st and Rockhill Rd., Kansas City 4, Mo. (Q) 5 to 10 pages of poetry an issue—ballads, sonnets, lyrics, narrative poems. Contributors include Jeremy Ingalls, Kenneth Porter, and Andre Maurois. R-within 1 mo. No payt. Cc. Clarence R. Decker.

Western Review, The, 211 Fraser Hall, University of Kansas, Lawrence, Kansas. (Formerly *Rocky Mountain Review*.) Prospective contributors should study a copy first. Ray B. West, Jr., Ed. George Snell, Brewster Ghiselin, Grant H. Redford, Robert W. Stallman, Assoc. Eds. No payt.

PRIZE CONTESTS AND POETRY AWARDS

Dramatists' Alliance, Box 200 Z., Stanford Univ., Calif. 3 awards in dramatic writing. 1948-49 contest closes March 1, 1949.

Doubleday & Co., Inc., 14 W. 44th St., New York 20. George Washington Carver Memorial Award, \$2500 (\$1500 outright, \$1000 as advance against royalties), for fiction, non-fiction, or poetry which illuminates the Negro's place in American life.

Huckleberry Mountain Workshop and Artists' Colony, Hendersonville, N. C. Query regarding 1949 contest. Prizes usually include board, room, tuition at the Workshop Camp, in various sums and combinations, plus some cash prizes.

Hopwood Awards, University of Michigan, Ann Arbor, Mich. Prizes ranging from \$20 to \$2000 in drama, in essay, fiction and poetry. Open only to students in University of Michigan. For further information, address Roy W. Cowden, Dir.

Poetry Society of America, Harold Vinal, Sec., 687 Lexington Ave., New York 22. Monthly awards of \$10 and \$5; annual awards of \$150. Open to anyone who wishes to participate. For further details write Mr. Vinal. Send a.s.s.e.

The Poetry Society of Colorado, Helen Steckel Foster, Ch.,

The American Scene Contest, 4640 Beach Ct., Denver 11. Ninth Annual Nation-wide Contest for unpublished poems on American Scene. Contest open to all poets of all races. Poems must be original, written in English, and must not exceed 24 lines. Only one poem may be submitted by a contestant. Prizes: First, \$25; Second, \$10; Third, \$5. Entries must be postmarked not later than April 1, midnight, 1949. Complete information from Mrs. Foster.

Poetry Society of Virginia, c/o Paul C. Whitney, 1306 Rockbridge Ave., Norfolk, Va. The Norfolk Prize of \$50 for a sequence of two, or not more than three, sonnets, related in theme, open to everyone: deadline February 1, 1949. The Richmond Prize of \$50 for a lyric of not more than 42 lines, open to everyone: deadline February 1, 1949. The Frank W. Darling Prize of \$50 for a lyric of not more than 24 lines; the Navy Prize of \$25 for a single sonnet, and the Margery Howell Memorial Prize of \$10 for a genry poem, all three open only to members of the Poetry Society of Virginia, with closing date March 1, 1949. For Contest Rules write Capt. Whitney. President of the Society is Mary Sinton Leiter, Lynnhaver, Va.

Robert Browning Poetry Awards, c/o Dr. Lawrence E. Nelson, University of Redlands, Redlands, Calif. Annual contest with adult, high school, and junior high school sections. Prizes: \$60 and \$40 in adult section; \$30 and \$20 in high school division, and \$15 and \$10 in junior high. Limited to residents of California in adult division, and California schools in other two divisions. Any length, any subject, any form. All rights remain with authors. Poems returned if s.a.s.e. enclosed. Closing date, March 1, 1949.

Samaritan Sacred Song Publishers, 5009a Delmar Blvd., St. Louis 8. Sacred ballads and lyrics. Contest conducted occasionally. Payment according to merit, Acc. Cc. Joseph A. Saracini. Enclose s.a.s.e. for reply.

Villager, The, Literary Magazine of Westchester, Bronxville Women's Club, Bronxville, N. Y. (M-35) Ballads, sonnets, lyrics, narrative poems, timely. Cc's only. Mrs. Ronald McLeod. No prize contests this year.

Younger Poets Series, Yale University, New Haven, Conn. Open to Americans who have never had a book of poems published. Competition closes March 1 of each year. Usual royalty rate.

View, 1 E. 53rd St., New York 22. (4 times yr.—\$3.50) Only avant garde poetry considered. Charles Henri Ford. 25c line, Pub. (No report for 1949.)

NEWSPAPER COLUMNS AND CORNERS

Boston Post, The, Boston, Mass. Joe Harrington's column, "All Sorts," uses contributed verse, short, with timely, cheerful theme. Poems returned if return envelope enclosed. No payt.

Charleston News and Courier, The, Charleston, S. C. "Poetry For All," each Sunday, Sonnets, lyrics, juvenile, and timely verse. Miss Agnes L. Bolnest. No payt. Cc. If return envelope enclosed, Doesn't like to have many of one person's poems on hand at any time.

Chicago Tribune, The, Chicago, Ill. "Line o' Type" column. 2 poems a day. Ballads, sonnets, lyrics, timely verse. "In the Wake of the News," column uses a few more. Charles Collins. Na payt. Cc on request.

Christian Science Monitor, The, 1 Norway St., Boston 15. Uses poems of high quality in several departments. Poets should study paper before offering verse. Good rates.

Denver Post, The, Denver, Colo. Woman's Page, Catherine Dines Prosser, Ed. \$1 rewards for poetry. Last-line limberick contests.

Detroit News, The, Detroit, Mich. "Random Shots" column. 2 poems daily. Ballads, lyrics, timely verse. Prefers humorous themes. Limit 30 lines. Clippings if return envelope enclosed. Elmer C. Adams. No payt.

Indianapolis News, The, Indianapolis, Ind. "Hoosier Home spun" column. 16-line verse, or less. Tom S. Elrod. No payt. Clippings if return envelope is enclosed.

Kansas City Star, The, Kansas City, Mo. Poetry corner on ed. page uses poem a day, lyric, serious. Favors local contrs. The woman's page pays moderate rates for the few first-class poems it uses. No "pots and pans" verses.

New York Herald Tribune, 230 W. 41st St., New York 18. Pays up to \$5 for daily ed. page poem. Short, topical, light or serious. R-within week. "This Week" also uses an occasional poem. "A Week of Verse," Sunday, uses reprinted current poetry. Poets may submit their currently published verse for possible reprinting. Poems R. if s.a.s.e. enclosed.

Portland Oregonian, Portland, Ore. Short; no defeatist material, \$1 each, 10th of month, following pub. Seasonal material must be sent 3 mos. in advance. Ethel Romig Fuller.

Radio Mirror, 205 E. 42nd St., New York, features Ted Malone's "Between the Bookends." About 12 unpublished poems are bought each month at \$5 each, with a monthly prize-winner receiving \$50. No Cc.

St. Joseph News-Press, St. Joseph, Mo. Uses some verse on children's page, edited by Ella J. Heininger. Pleasant to deal with. \$1.00, Pub.

Tacoma News Tribune, The, Tacoma 1, Wash. "Washington Verse" column buys 3 poems a week from Wash. residents only. No jingles. Good technique. R-within 2 mo. E. Hartwich. Cc.

Tidings, The, Catholic newspaper published weekly in Los Angeles Uses one poem a week, a page of Christmas verse. (Continued on Page 22)

JUVENILE MARKETS

GENERAL FIELD

BOYS AND YOUNG MEN

American Farm Youth Magazine, Jackson at Van Buren, Danville, Ill. (M-25) Outdoor, rural, modern agricultural articles 100-1000, adventure, mystery, action short stories 1000-4000, adventure novelettes 6000-12,000, jokes, short stories 100-350. Robert Romack. 1/4c up, photos 50c to \$2, Pub. (Sample copy, 10c saving stamp.)

American Newspaper Boy, The Winston-Salem 7, N. C. (M) Uses limited amount of short fiction, 1900-2100, preferably, but not required, around local newspaper carrier boy characters. Author should consult a newspaper circulation manager. No carrier contests, prize awards, etc. Humor; mystery. Permission should accompany each Ms. for material to be reprinted or syndicated to other newsboy publications in U. S. and Canada. Bradley Welfare. \$15-\$20, Acc.

American Junior Red Cross Journal, The National Red Cross Headquarters, Washington, D. C. (8 issues-15). Timely articles on life in other lands, service, better human relations, history, geography, travel, science, nature, music, sports, 600; short stories of teen-age interest, 1800-2000. Lois S. Johnson. \$25-\$50, Acc. Verse 25c-\$1 a line. (First Serial magazine rights and translation rights.)

Boys' Life, 2 Park Ave., New York 15. (M) Boy Scouts publication, ages 14 to 18. Outdoor adventure, sport, mystery, achievement, short stories 2000-3500; serials 3 to 4 installments of 4000-5000, cartoons. Irving Crump. 3-5c, Acc.

Jack Armstrong Adventure Magazine (Parents Institute, Inc.), 52 Vanderbilt Ave., New York 17. (BI-M) Good action adventure fiction—sports, sea, Western, science—2000-2500—for 9-15 age group. Good rates.

My Weekly Reader (American Education Press), 400 S. Front St., Columbus 15, Ohio. (W-\$1) Material entirely staff written. Eleanor M. Johnson, Mng. Ed.

Open Road For Boys, The, 136 Federal St., Boston 10. (M-15) Long or short stories and articles on aviation, sports, business, science; fillers; manners, grooming, cartoons and cartoon ideas. For boys 11-17. Don Samson. Acc. on quality basis.

Tex Ranger Magazine (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (BI-M-10) Short stories, adventure, mystery, sports. Aimed at boys 10-16. Flat rates, Acc.

Varsity, (Parents' Institute) 52 Vanderbilt Ave., New York 17. (BI-M-15) Articles and fiction to 2500, male angle, for high school-collegiate (18-22) age group. Fillers; cartoons; cartoon ideas. Jerry Tax. 5c, Acc.

GIRLS

American Girl, (Girl Scouts) 30 W. 48th St., New York 19. (M-20) Girls, ages 10 to 17. Action short stories 2000; articles, 500-2000. Esther R. Blen. 1c up, Acc.

Calling All Girls, (Calling All Girls, Inc.) 52 Vanderbilt Ave., New York 17. (M-15) Short stories to 2500 for girls 14-17 with chief characters girls in teens; dramatic, vivid, natural. Also non-fiction, 1000-2000, on subjects of interest to girls of this age. Claire Glass, Ed. Payment according to length and merit, Acc.

Junior Miss, 350 5th Ave., New York. (Q-10) Romantic adventure, light romance, humor, light psychological angles for teen-age girls, 2000-3000. Stan Lee. 2c-4c.

Miss America, 350 5th Ave., New York. (M-10) Romantic adventure, light romance, humor, light psychological angles for teen-age high school girls, 2000-3000. Stan Lee. 2c-4c.

Polly Pigtails (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (M-10) How-to-do-it fillers under 200, for girls 8-12; 4-installment mysteries; ideas or scripts for comics appealing to girls; news of girls; jokes; photos. Jean M. Press. 3c; comics, \$6 page; photos, \$5, Acc.

Seventeen, (Triangle Pubs.) 11 W. 42nd St., New York 18. (M-25) Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. Helen Valentine, Editor-in-Chief. Good rates, Acc.

Teens, 11 Park Pl., New York 7. (BI-M-10) Articles 800-1000, stories 1800-2500, of specific interest to girls of first and second years of high school. Ramond C. Krank. 1 1/2c, Acc. Supplementary rights generally released.

BOYS-AND GIRLS

Adventure Trails for Boys and Girls, Pine Spring Ranch, Steamboat Springs, Colo. (BI-M-10) Authentic out-of-door, animal, rural, educational stories. True child stories. Verse. Helen Chase Johnson. No payment. Child authors encouraged.

Calling All Kids (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (BI-M-10) Juveniles to interest children 4-8, 1000-1500; humorous juvenile verse, 4-24 lines; things-to-do; comic scripts (query for instructions). Approx. 3c; comics, \$6 page, Acc.

Child Life (Child Life, Inc.) 136 Federal St., Boston, Mass. (M-25) Short stories, 900; plays for children 4-9; articles essays; very short humorous verse. Mrs. Anne Samson. 3c, Acc.

Children's Activities, 1018 Wabash Ave., S., Chicago 5. (M-Sept. through June-50) Seasonal short stories all age levels to 12; serials for children 3 through 12 (each chapter a complete episode); verse. Frances W. Marks. 2c and up by arrangement with author. Verse, 50c a line.

Children's Playmate Magazine, 3025 E. 75th St., Cleveland, O. (M-15) Nursery stories, 1000; mystery, adventure, pioneer, seasonal stories to 1800 for older children. Esther Cooper. 1c, Acc. (Slow.)

Highlights for Children, Honesdale, Pa. (M) Vivid short stories, full of imagery and action, not over 950 words with suspense to the end; some good short verse; simple things to do; for children 2 to 12. Dr. Garry Cleveland Myers. Liberal rates.

Jack and Jill (The Curtis Pub. Co.), Independence Sq., Philadelphia 5. (M-25) Juvenile short stories, 1800; serials (installments not over 1800); articles 600, verse. Ada C. Rose. Rates not stated. Acc.

Jr. Magazine, 812 N. Dearborn St., Chicago 10. (10 times-60) Features on fine arts, science and industry, hobbies, nature, etc., to 1000. (Give sources of glossy prints for illustrative purposes.) Pre-school stories to 500, songs, music, and play activities. If interested in submitting Ms., send outline of your training and experience in teaching and writing for children, and, if possible, a printed sample of your writing. Adele M. Ries, Mng. Ed. Payt. early part of month preceding Pub.

Story Parade, 200 5th Ave., New York 10. (M-30) Strong, well-written stories for children 7-12, 1000-2500. Barbara Nolen. 2c, 30 days after contract.

Young America, (Eton Pub. Corp.) 32 E. 57th St., New York 22. (W-5) Young people, 12 to 16. Short stories 1200, broadly educational background. Mary Hoctor, Fiction Ed. Small amount of verse. \$50 per story, Pub.

Young America Junior Reader (Eton Pub. Co.), 32 E. 57th St., New York 22. (W-through school year.) Largely staff-written, but may buy some short fiction and verse for supplementary reading, junior grades. Nancy Larrick. 2-3c.

Young America Reader (Eton Publishing Co.), 32 E. 57th St., New York 22. (W-through school year.) Largely staff-written, but market for short fiction (adventure, mystery—stories laid in specific U. S. or foreign locales preferred) and verse for supplementary reading primary grades (8-11). Nancy Larrick. 2-3c.

COMIC AND CARTOON MAGAZINES

Ace Comics, **King Comics**, **Magie Comics**, (David McKay Co.) 604 S. Washington Sq., Philadelphia 6. (M-10) Cartoon strips chiefly obtained from King Features Syndicate; some original work for puzzle page. Ruth Cridland. 2c, Acc.

America's Best Comics (Q-10), **Thrilling Comics** (BI-M-10), **Real Life**, **Black Terror**, **Fighting Yank** (Q), **Exciting Comics** (BI-M-10), **Coo-Coo Comics**, **Happy Comics**, **Goofy**, and **Barnyard Comics** (BI-M), **Supermouse**, **Spunky**, (Better Publications) 10 E. 40th St., New York 18. Purchase continuities for strips. Write giving details before submitting. Joseph Greene. State price desired. Acc.

Famous Funnies, 500 5th Ave., New York. (M-10) Cartoon strips obtained from regular sources; considers original cartoon work. Harold A. Moore. Action short stories, 1500. \$25 each, Pub.

Fawcett's Comic Group Comics, 67 W. 44th St., New York 18. Really funny adventure stories to 1500. Ex-Ed. Will Lieberman; Short Story Ed., Wendell Crowley. \$25 story, Acc.

Feature Comics, (Comic Favorites), 322 Main St., Stamford, Conn. (M-10) Comic strips, chiefly of syndicated origin. Edward C. Cronin.

Popular Comics, **Walter Lantz's New Funnies**, (Dell) 149 Madison Ave., New York. (M-10) Comic-strip material, chiefly furnished by syndicate or staff artists. Albert Delacorte.

Street and Smith Comics, 122 E. 42nd St., New York 17. **Shadow Comics**, featuring detective-adventure stories (M); **True Sport Picture Stories**, true sport stories (BI-M); **Super-snipe Comics**, humorous material (BI-M); (Q) W. J. de Grouchy, Ed. Ind. rates, Acc.

True Comics (True Comics, Inc.) 52 Vanderbilt Ave., New York 17. (M) Featured comic scripts dealing with persons or events, past and present, 1-12 pages long. Harold Schwartz. Send synopsis first. \$6 page, Acc.

RELIGIOUS PUBLICATIONS

SENIOR AGE (16 years up)

(Boy and Girl)

Classmate, (Methodist Pub. House) 810 Broadway, Nashville, Tenn. (W-5) Young people 15 and over. Short stories and

articles.

Conquest (Nazarene Young People's Society), 2923 Troost Ave., Box 527, Kansas City 10, Mo. (M) Particularly interested in good dramatic short stories, 2000-2500 with wholesome and natural religious content; also illustrated articles with pictures of good quality for reproduction; inspirational articles, 1000-1200, and some shorts—definitely spiritual, but not "preachy". Age level, late teens and early twenties. Overstocked with verse at present. J. Fred Parker, Ass't. Ed. \$3.75 per 1000, min.; poetry, 10c line.

Council Fires (Christian Publications, Inc.) 3rd & Reilly St., Harrisburg, Pa. Interesting stories for high school and college-age readers, 2000-2500. Must contain a definite spiritual lesson or gospel message, but not be preachy. Buys no articles, shorties, fillers, poems, jokes, drawings, etc. Address Mss. to A. B. Anderson, 260 W. 44th St., New York 18.

Forward (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Young people 18 to 23 years. Short stories 3000; serials 4 to 8 chapters, 3000 each; religious and nature poetry; authoritative nature, biographical, historical, popular scientific and youth activities articles, 1000, with 8x10 inch glossy prints. Catherine C. Casey. 1/4c up, Acc.

Front Rank, 2700 Pine Blvd., St. Louis 3. (W-5) Short stories with zip; interesting articles for young people and adults; poetry, witticisms; cartoons; career articles; oddities of animal life; picture stories. Avoid sentimentality. Min. \$4 per 1000, Acc.

Onward, (United Church Pubs.) 299 Queen St., W., Toronto. (W) Young people. Short stories, articles, serials, verse, nature and science material. Archer Wallace. 1/4c, Acc. (Overstocked.)

Onward, Box 1176, Richmond, Va. (W-5) Presbyterian young people. Character building short stories, serials, articles, editorials. Miss Mary Garland Taylor. Rates not stated. (Overstocked.)

Our Young People, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates, Acc.

Pilgrim Youth, 14 Beacon St., Boston 8. (M-20) Articles on science, vocations, sports, music, nature, religion, biography, 1000-2500; short stories (adventure, sports, humorous, youth problems, school) 2000-3000. Slanted to high-school age youth. J. Elliott Finlay. Fiction, 1c, Acc.; Non-fiction, 2/3c. Pub. Sup. rights released.

Power (Scripture Press), 434 S. Wabash, Chicago 5. Articles, 1700; short stories, 1500; serials, 2- or 4-part, 1500 each; anecdotes; all showing that Christianity really works. Don't preach. James R. Adair. Up to 1c, after first of month.

Young People, (Am. Baptist Pub. Soc.) 1701-1703 Chestnut St., Philadelphia 3, Pa. (W) Young people over 16. Short stories 2000-3000 dealing with present-day problems and interests; serials 4-10 chapters, 2000-3000 each; religious fact, hobby, how-to-do articles, preferably illustrated, 100-500; news articles about young people; verse, high literary standard; short stories, \$20 up, Acc.

Young People's Paper, (Am. Sunday-School Union) 1816 Chestnut St., Philadelphia 3. (W) Late teen ages. Interdenominational feature and inspirational articles to 1500; short stories 2000; fillers 500. All articles and stories must present some phase of Bible truth. 1/2c, verse 50c stanza, Acc. William J. Jones.

Young People's Weekly, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories to 1800-2000, features, sports, biographies, science, industry, human relations, to 1500, for age-group 18-25. 1c up.

Youth (Section of *Our Sunday Visitor*), Huntington, Ind. (W) Short stories 1900; articles of general interest to young people 16 to 25 yrs. 700. F. A. Fink, Paul Manoski. 1/2c up, Pub.

INTERMEDIATE AGE (12 to 18)

(Boy)

Boy Life, (Standard Pub. Co.) 20 E. Central Pkwy., Cincinnati 10. (W) Boys 13 to 17. Character-building stories 1800-2000; articles, miscellany. 1/3-1/2c, Acc.

Boys Today, (Methodist Pub. House) 810 Broadway, Nashville, Tenn. (W-2) Boys 12-16. Short stories 3500.

Boys' World, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for boys 12-17, 1200-1500. 1c up.

Canadian Boy, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age boys. Short stories, serials, verse, photos. Archer Wallace. 1/2c, Acc. (Overstocked.)

Catholic Boy, The. Notre Dame, Ind. (M-except July-Aug.) Adventure, sports, school, mystery, historical stories for boys 11-17, to 2500; articles with photos, 1000-2000, with boy appeal; hobby and career articles; some religious articles. Cartoons and cartoon ideas. M. M. Phelps. 1/2c up, Acc.

Pioneer, (Presbyterian Board of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Short stories, 2500; serials of same length in 3 to 8 chapters; illustrated articles, 500-1000, occasional verse; all of interest to boys 11-15. A. E. Reigner. 1/2c, Acc.

(Girl)

Canadian Girl, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age girls. Short stories, serials, verse, photos. Agnes Swinerton. 1/2c, Acc.

Catholic Miss, The. 25 Groveland Ter., Minneapolis 5, Minn. (M-except July-Aug.) Good action stories to 2500 of interest to girls 11-17; hobby, career, general interest articles with photos having girl appeal; religious articles. Cartoons; cartoon ideas. John S. Gibbons. 1/2c up, Acc.

Gateway, (Presbyterian Bd. of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Girls 11 to 15. Short stories 1500-2500; serials 3-8 chapters, 1500-2500 each; articles, 500-1000, editorials, occasional verse. Aurelia Reigner. 1/2c, Acc.

Girlhood Days, (Standard Pub. Co.) 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Girls 13 to 17. Character building stories, 1800-2000; articles, miscellany. 1/3c up, Acc.

Girls' Companion, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for girls 12 to 17, to 1500. 1c up.

Girls Today (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (M-2) Girls 12-15. Short stories 3500.

(Boy and Girl)

Builders (Evangelical Press), 3rd & Reilly St., Harrisburg, Pa. (W) Short stories, 1200-1800, presenting clean, high type young people, no slang or questionable amusements. Dr. Raymond M. Veh. Acc.

Friends (Otterbein Press), Dayton 2, Ohio. (W) Boys' and girls' moral, informational, inspirational articles, 100-1200; short verse; fillers. P. R. Konotz. 1/4c, Acc.

Our Young People (Augsburg Pub. House), 525 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories, photos for illustration, young folks 12 to 17, 2500. Gerald Giving. \$4 per 1000. 10th of month after Acc.

'Teens, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls, 12-15. Challenging, realistic short stories, preferably with Christian or social slant, 2000, boy and girl characters; serials, 8-13 chapters, 2000 each; inspirational, fact, hobby, how-to-do articles, preferably illustrated, 800. Short stories, \$15 up; articles, \$5 (inc. photos.) Kenneth L. Wilson.

Upward (Baptist Sunday School Board), 161 8th Avenue N., Nashville 3, Tenn. Short stories 2500-3000; articles 500-1500, with or without photos; verse; all of interest to boys and girls 13-16. Novella Preston. 1/2c up, Acc.

Vision, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis. 2000, poems up to 20 lines; illustrated articles 100-1000. Marjorie Thomas. \$5 per M, Acc. Releases book rights.

Young Catholic Messenger, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls, Junior high age. Short stories, 2000 maximum, with shorter lengths preferred; serials up to 1000 words per installment; plays 1200. Cartoons, \$15; short stories, \$50 min.; serials, \$100-\$300, non-fiction, 2c up. Don Sharkey. Acc.

Young People, The, (Augustana Book Concern) Rock Island, Ill. (W) Articles and short stories to 3000, serials, 2-8 Chapters. Christian ideals for children 12-20; photos. Low rates, payment monthly. Submit Mss. to Rev. Emory Johnson, Rte. 3, St. Peter, Minn.

Young People's Friend, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short stories 1000-2500; serials 8 to 15 chapters; verse 3 to 8 stanzas. Ida Byrd Rowe. \$3 per M, Pub. (Sample copy, 3c.)

Youth's Comrade, The. (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Boys and girls, teen ages. Short stories 2500; articles, 800-1000; serials, verse, art work, religious and out-of-door subjects. Mrs. Dorothy Davidson. \$3.75 per M., Acc.

Youths Story Paper, (American Sunday-School Union) 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis, 1200-1500, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones.

JUNIOR AGE (9 to 12)

Boys and Girls

Boys and Girls, (The Otterbein Press) Dayton 2, Ohio. (W) Junior, 9 to 11. Short stories of character building value, historical, informational nature, under 500; verse; photos. Low rates, Acc.

Boys' and Girls' Comrade, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W) Ages 9 to 15. Stories of character building or religious value 1000 to 2000; serials 5 to 10 chapters; verse 2 to 6 stanzas. Ida Byrd Rowe. \$3 per M. Photos 50c to \$2, Pub. (Sample copy, 3c.)

Children's Friend (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories for ages 9-12, religious note liked; photos to illustrate, 1600. Gerald R. Giving. \$4 per M. 10th of month after Acc.

Explorer, The. (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Boys and girls 9 to 11. Short stories, serials, verse. Agnes Swinerton. 1/2c, Acc.

Journeys, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; puzzles; photos. Low rates, Acc.

Juniors, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 9-12. Short stories, Christian point of view, boy and girl characters, 900-2200; serials 4-8 chapters, under 2300 words each. Educational articles 100 to 1000. Some poetry. Up to \$7.50 per M, Acc.

Junior Boys and Girls, (Christian Publications, Inc.) Huntington, Pa. (W-\$1 yr.) Interesting stories for girls and boys (9-15); must have a definite spiritual appeal. Seasonal stories should be sent 8 mos. ahead of publication time. Not buying articles, puzzles, poems, shorties, etc., at present. P. B. Christie, Ed.; C. E. Shuler, Assoc. Ed., at present. Rates varying according to value of material and care used in preparation.

Junior Catholic Messenger, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls 3rd, 4th and 5th grade age. Short stories, simple vocabulary 800-1000, \$40; articles 300, serials up to 3200; short fillers, jokes, verse, 12 lines. James J. Pflaum. Photos \$5, Acc.

Junior Life (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Boys and girls 9 to 12. Wholesome short stories 1200 and 1800; illustrated hobby and handicraft articles 200-300.

Junior World, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W) Children 9 to 12. Short stories up to 1500; poems up to 20 lines; illustrated informative articles (state source) 100 to 1000. Hazel A. Lewis. \$4 to \$5 per M. Acc.

My Counsellor (Scripture Press), 434 S. Wabash Ave., Chicago 5. (M in weekly parts, \$1.25 yr.) Short stories, a few 2-4 part serials, for boys and girls 9-13; articles of boys and girls who are doing something unusual as Christians; object lessons from the world about us. Fillers, human interest anecdotes to 300. No verse. All material must have strong evangelical slant. Florence M. Beabout. 1/2c-1c month following Acc. (Sup. rights released on request.)

Olive Leaf, (Augustana Book Concern) Rock Island, Ill. (W) Boys and girls, 8 to 11. Religious, adventure short stories 600; articles 500; verse 8 to 12 lines. Submit mss. to Miss Laurel Nelson, 445 Park Ave., Minneapolis 4, Minn. 1/4c, Acc.

Sentinel, The, (Baptist Sunday School Board) 161 8th Ave., Nashville 3, Tenn. Boys and girls 9 to 12. Mystery, camping, adventure, animal short stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse, 4-12 lines. 1/2c, Acc.

Trails for Juniors, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 9 to 12; short stories 1500-1800. Marion C. Armstrong.

Treasure Chest, (Geo. A. Pflaum, Publisher, Inc.) 132 N. Main St., Dayton 2, Ohio. (2M-10) Fiction scripts, 4-6 pages, in either one or several episodes; factual scripts on subjects of interest to 5th to 8th graders, accompanied with references to source material; action-filled text stories of all kind, 1500-2000, or 1- to 4-part serials. No "super" or "fantastic" stuff in script or stories. Joseph G. Schaller, Jr. Scripts, \$8, page; text stories, 2c up.

Vision, 2700 Pine Blvd., St. Louis 3. (W) Fiction and articles to 2000, of interest to boys and girls, 12-18; cartoons, verse. Marjorie Thomas. 1/2c Acc.

What to Do, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for boys and girls 9 to 12 to 1500; things to do; games; tricks. 1c up.

Young Crusader, The, 1730 Chicago Ave., Evanston, Ill. (M-50) W.C.T.U. Children's paper. Short stories up to 1000. M. R. Powell. 1/2c, Acc. Verse, no payment.

Young Israel Viewpoint, (Keden Pub. Co.) 3 W. 16th St., New York 11. (B1-M-20) Feature articles and short stories with authoritative background of general Jewish interest, 700-2000; poetry with Jewish angle and articles. Moses H. Hoening. 1/2-3/4c, Pub.,

Youth for Christ Magazine, 130 N. Wells St., Chicago 6. (M-15) Out-of-doors, domestic, religious, rural feature articles, youth-slanted; logical, evangelical point-of-view short-stories and stories to 3000; verse which presents and solves a problem—no mere descriptive words or sentiments; wholesome jokes; interesting fillers; cartoons with wholesome youth appeal. Ken Anderson, Mng. Ed. 1/2c-1c, Acc; verse, 25c a line; photos by arrangement. All subsequent rights released to author.

Youth's Story Paper (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis; 1200 to 1500, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones. 1/2c, verse 50c stanza.

TINY TOT AGE (4 to 9)

(Boy and Girl)

Children's Friend, The, (Primary Association) 36-40 Bishops Bldg., Salt Lake City. (M-20) A monthly for boys and girls 5-12. Outstanding seasonable outdoor adventure and wholesome action stories, conforming to Christian ideals, 800-2500; short articles on the arts, specifically for children, 400-1000. Some poetry, 1/2c, prose; 12 1/2c line for verse, Acc.

Dew Drops, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Children 6 to 8. Short stories under 1000; puzzles, games, and very short articles. 1c up, Acc.

Little Folks (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Stories up to 400-450, moral, religious note, for ages 5-8; verse. Gerald R. Giving. \$4 per M. 10th of month after Acc.

Little Learner's Pacer, (David C. Cook Pub. Co.) Elgin, Ill. (5 or more sets of 13 weekly leaflets to one address, 8c a set per quarter). Short stories for tiny tots, 4-6, 400; pictures to color; very simple picture puzzles. June Volk, Mng. Ed. 1c, Acc.

Our Little Messenger, 132 N. Main St., Dayton, Ohio. (W-during school year.) Short stories, 350-400, for 6-7-yr.-olds. Miss Pauline Scheidt, 434 W. 120th St., New York. Good rates, Acc., depending on merit of story.

Pictures and Stories, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 6 to 8; short stories 600-900. Mattie Lula Cooper.

Stories for Children, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short stories 300-500; nature, religious verse; photos of nature, children. Ida Byrd Rowe. \$3 per M, Pub. (Sample copy, 3c.)

Stories for Primary Children, (Presbyterian Bd. of Christian Ed.) 930 Witherspoon Bldg., Philadelphia 7. (W) Children, 5 to 8. Character-building and spiritual short stories 500-800. Stories of world friendship and of Bible times. Things to make and do. Elizabeth M. Cornelius. 1/2c, poems under 16 lines, 10c a line, Acc.

Storyland (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W-75c yr.) Children under 9. Short stories 300-1000; poems up to 20 lines; handicraft articles 300-500, drawings or photos, child or animal subjects; simple puzzles. Hazel A. Lewis. \$4 to \$5 per M, Acc.

Storytime, (Baptist Sunday School Bd.) 161 8th Ave., N. Nashville 3, Tenn. (W) Children 4 to 8. Short stories 400-700; articles and suggestions for playthings children can make, 200-300; verse 2-12 lines. 1/2c, Acc.

Story World, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W-2) Children under 9; short stories 500-700; simple illustrated story articles up to 400; short verse. Up to \$7.50 per M, Acc.

Tell Me, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. Low rates, Acc.



LETTERS

A NAME MATTERS NOT

A. & J.:

The article by Mary Lee Kendrick II in the August issue was amusing to this reader. She tries to show that, while she is "practically a new writer," she did not start getting characters and ideas for her stories until she took her mother's name and added the Roman numerals.

She states that writers are sensitive people and intimates that that characteristic is one big reason why some change their names. I have often wondered about why people change their names for "professional reasons." I have concluded that name-changing for writers is a lot of foolishness.

Look through the newsstands and observe the many fact and fiction writers with unpronounceable names. As a matter of fact, it is becoming to be a fad among editors to look for unusual names as bylines.

It seems to me that a person, whether he be a writer or a Notre Dame football player, sort of loses his God-given personality when he relinquishes his name. As far as trying to convince an editor that your copy is better because you have changed your name is to me nonsense.

To be a bit personal about this subject: I have been selling articles to some of the nation's leading magazines without having to change my name. (If anyone should rationalize about switching his monnicker, I guess it should be I).

Without knowing the editors except by seeing their names in mastheads, I have sold articles in the past five years to a number of magazines, including *Saturday Evening Post*, *Country Gentleman*, *America*, *Rotarian*, *American Legion Magazine*, *Forbes*, *True Detective*, *Master Detective*, and others. Never has an editor suggested that the byline be changed. And, speaking with several editors and well-known writers, they have all concurred that they saw no reason why I should get a nom-de-plume even though my name may look and sound like something you buy at the butcher's.

What I'm getting at is that editors are continually looking for new writers, persons who can write interesting, readable copy. They are looking for unusual articles and novel fiction and the name of the writers is secondary.

James T. Farrell, the novelist, said a mouthful when he asserted: "Nothing can stop a writer. Wide reading and constant practice will teach you more about your craft than any academic course. A writer's social or educational background isn't too important, so long as he's sincere."

So I say, stick to your name even if it is one like

Yours sincerely,
SANDO BOLOGNA.

c/o The Waterbury American,
Waterbury, Conn.



Oakland Eye Magazine, 21 Ravine St., Birmingham, Mich., contrary to a report recently given in *A. & J.*, is not publishing fiction at present.

LITERARY MARKET TIPS

Our New York correspondent writes: "I have just been talking to one of the big book publishers. He said confidentially that publishing is going through a great reformation. We mentioned in a previous report the effect of television on book sales. But the real hurt in book business is the cost of production. People will not pay \$3 to \$5 for books that used to sell for \$1 to \$2. They can get reading matter in magazines and pocketbooks much more cheaply and just as good. Of course, there will always be the printed word, but with competition as it is, there will be less reading time. . . . In every business depression there is a quick slump in luxury—and reading is a luxury to most people—that is, books. In this case, book publishers are being hit on both sides—by the reading public and by the manufacturers—less buying, higher costs. *Something* has to be done to make publishing profitable. But what? Will advertising in books be a solution? Advertising that would so largely pay the costs of printing that big books could profitably be published? . . . and sold at, say, \$1, a price within the reach of all? Of course, in book publishing, the ads would be called commercials! . . . Popular Publications, 205 E. 42nd St., New York 17, has added more pulps to its string. Authors should write Popular for a complete list, showing which editors handle which, so as to avoid duplication on submissions. Mike Tilden, for instance, handles *Dime Western*, *Star Western*, *Big-Book Western*, *Ace-High Western*, *44 Western*, *Detective Tales*, and *Dime Mystery*. . . . One New York agent claims that the confessions are "slicking" their stories with characterization. . . . According to a survey there is really no closed market in the national field. A good story or article that fits has a chance to sell. When in doubt, it is always a good plan to query the editor on your particular offering. . . . Query before submitting to *The American Mercury*: we understand an important change is in the offing."

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The Department of Drama of the University of Texas again plans to produce an original play by a playwright off the campus, and is interested in seeing scripts their authors think are worthy of production. The successful playwright will be granted an honorarium large enough to pay his travel to Austin and his living expenses during the period of rehearsals. All scripts must be in the hands of E. P. Conkle, Professor of Drama, University of Texas, Austin 12, by February 1, 1949, with production date set for April 6-9. "We can use no musicals and no one-acts," states Mr. Conkle, "but prefer this year a one-set, modern play." If no other arrangements are made, scripts will be returned express collect after a decision has been reached.

Coronet, 366 Madison Ave., New York 17, inaugurated a new feature series with the October issue. These are one-page articles, illustrated by photographs, cartoons or art work—called "picticles" in the *Coronet* office. No subject restrictions have been set, but articles may be little-known anecdotes about famous people; authentic, unexplained mysteries from the supernatural; inspiration vignettes; and single anecdotes with either a humorous

or an inspirational punch ending. Articles most welcome, at the present time, include those falling under the general headings of Inspiration—strictly inspirational pieces highlighting religious or moral virtues told through illustrative human experiences; confession—actual or simulated first-person confession stories; controversial, new-angle articles written for a family audience; humor—with humorous touch based on situation rather than style. . . . Outlines are preferred when writers are doubtful of acceptability of an article or subject by *Coronet*, as much unnecessary labor may thus be prevented. No photographs are used to illustrate articles, except in the case of the new one-page feature. However, when writers have pictures of personalities who may be drawn into top-of-the-page sketches, they are urged to send them. Bibliographies can help *Coronet's* Research Department in verifying and substantiating obscure facts or data mentioned in articles. List of sources and books should accompany manuscripts on subjects on which factual information is rare or hard to find. Ralph H. Major, Jr., associate editor, supplies this information.

Radio-Craft, 25 W. Broadway, New York 7, published by Hugo Gernsback, has been re-named *Radio-Electronics*. Mr. Gernsback, by the way, again put out his collectors' item Christmas greeting—this year the miniature magazine panned *Collier's*, bore the name *Jollier's*. Largely humorous, the booklet contained, as have previous issues, forward-looking electronics material.

Two Western Books is a recent addition to the Fiction House (670 5th Ave., New York 19) list. Joe Callahan, editor, will consider either new manuscripts or manuscripts which have already appeared in book form. Fiction House takes first magazine rights on the two stories used in each issue.

Today's Love Stories is a new title put out by Columbia Publications, 241 Church St., New York 13. It will use much the same type of story as *Gay Love* and *Ideal Love*, published by the same concern, with lengths from shorts to novelettes of 7000 to 12,000 words, and book-lengths, 30,000 to 35,000. Editor is Marie Antoinette Park.

The Locksmith Ledger, 49 Monticello Ave., Jersey City 4, N. J., a trade publication for locksmiths and fix-it shops, is in the market for short (300 word) articles on "How to Sell." Unique selling tricks that win customers are wanted. The usual, run-of-the-mill, pep talk article is not acceptable. Rates are 1-2c a word, payment on acceptance.

Horseshoe Magazine, Decco Farms, Hamilton, Ohio, is a new magazine scheduled for immediate publication, which will carry brief true stories about horses of interest to junior and teen-age children. Mrs. Alice C. Deckebach is editor. Writers should query before submitting.

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ROSE NOLLER

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The Monthly Inventor & Gadgeteer is a new publication being brought out by The Inventor & Gadgeteer Publishing Co., 524 S. Spring St., Los Angeles 13. This newsstand magazine will contain 42 pages devoted to inventors, gadgeteers, and manufacturers of new devices, with numerous photos of inventors and inventions in each issue, together with inspirational, instructive, and helpful articles on inventing, patents, marketing, advertising, and the inventive world. Everything should be written in layman language, not too technical. Aim is to make the magazine a specialized monthly through which inventors can voice their problems, experiences, success and failures. Submissions must be newsy, informative, instructive, helpful, with photos of inventors and inventions wherever possible. Each manuscript must be accompanied by a notarized release from the subject giving permission for publication in the magazine. This last requirement is important because patented inventions are frequently involved. Articles should be from 1500 to 2500 words. Payment is promised on acceptance at 1½ cents a word for the present. Reports will be made within two to three weeks of receipt. Jay G. Hobson is executive editor.

Students from colleges and universities all over the country interested in psychology and its allied fields have formed an Intercollegiate Psychology Association which will publish a journal containing varied articles, features and cartoons on psychology. "We would like to obtain material from those interested," writes Frank D. Millman, editor of the *I. P. A. Journal*, 1330 Prospect Place, Brooklyn 13, N. Y. "Material should not be over 2000 words in length, with shorter lengths preferred. It should be of semi-technical nature concerning topics and themes in psychology, psychiatry, and educational psychology. . . . All contributors are invited to participate in the stimulating social, cultural, and educational activities promoted by I. P. A. in the various schools comprising the New York Metropolitan area."

Varsity, 52 Vanderbilt Ave., New York 17, erroneously reported as "folding" with the issue of last August, is very much alive. Although it has no special needs at the moment, it is always receptive to good short fiction—stories under 2500 words—on subjects of interest to young men—sports, mystery, adventure, campus backgrounds preferred. "Since many of our articles are assigned," states Jerry Tax, editor, "an idea must be of special interest to young men for us to buy it. But our pocketbook is always open for gag cartoons and back-of-the-book features, such as quizzes, sport fillers, etc."

RWT Scout, now located at 1055 6th Ave., New York 18, pays 2 cents a word for timely material under 400 words on ready-to-wear merchandising. Bernice Ullman is editor.

The News Features Syndicate, 4th Floor, Sommer Bldg., 5th & F, San Diego, Calif., a syndicate serving both weekly and daily newspapers, will provide columns, comics, features for small town or community-type publications. Payment will be made either by outright purchase or upon a royalty basis, according to A. C. Reading, vice president.

MARKED MARKET By BOB DOWNER

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Check here ☐ if eligible for veterans' training.

RADIO-TV BRIEFS

In view of the increasing popularity of Television, the potential to writers, and the advantage of news and markets opening in this expanding industry, we bring you the latest A&J innovation. Tell us whether it meets your approval.

At the present time there are 38 TV stations operating in 21 market centers. A recent survey showed 494 sponsored telecasts.

A co-axial cable will link East Coast Television with the Mid-west on January 12. This will connect Philadelphia and Cleveland.

KPIX, San Francisco's first TV station, began operations on a 14-hours-per-week schedule in December.

KLZ Broadcasting Co., Denver, Colorado—Clayton H. Brace, Program Department—requests script and films for TV.

KXOK, St. Louis 1, Mo., Chet L. Thomas, states they are applicants for TV station, and would like to study available program subjects.

WFLY, Hotel Troy, Troy, N. Y., Robert C. Goodrich, Manager, is interested in package shows available in that area—Troy, Albany and Schenectady. Writers convenient to location inquire.

KOMO, Seattle 9, Wash., W. W. Warren, Program Manager, is searching for TV material.

KFI-TV, Los Angeles 4, Calif., Myra Clark, Continuity Editor, is in the market for program ideas which would be good Television material. She states "there is a dearth of good original dramatic scripts." She does not want adaptations of Great Novels or of children's fairy tales, nor any give-away programs or party ideas.

Tele-Vision Productions, 722 Park Ave., Portland 5, Oregon, Dale Caldwell, Manager, is interested in scripts for package shows.

National Broadcasting Co., Radio City, New York 20, Owen Davis Jr., Director Program Preparation and Procurement in the Television Department, is interested in scripts for the Chevrolet series. These should be about 26 minutes in length. He is not

interested in mysteries, but wants light, family-type stories. Write for release.

Dave Crandell, Director of Program Operations for KTTV, Los Angeles Times and CBS station, is assisting Hal Hudson, Program Director, in the selecting and training a staff and setting up show formats for the initial telecast on New Year's Day. KTTV will be in the market for material after January.

On the Radio front there are many new markets opening in January. Family Theatre, P. O. Box 2704, Hollywood 28, Calif., is open to free-lance writers. They use 30-minute dramas dealing with human problems that point a moral without preaching. Stories should inspire a better understanding of life, based on themes of better living according to the Ten Commandments. Market pays \$200 for single broadcast performance.

Kermit-Raymond Corporation, 11 E. 52nd St., New York 22, buys occasional "Star Spots" for "Hollywood Open House," the transcribed show sponsored over many stations. Write them for details.

A "Woman's Privilege," a radio play written by Joel Malone and Harold Swanton, was bought by the Wilder Productions for early release as a motion picture.

Jerry Fairbanks Productions recently bought "Crepe for Suzette," an original television film play by Will Gould.

"Traditionally Yours," one of the popular radio plays given on the Skippy Hollywood Theatre, was sold to Universal-International to star Donald O'Connor.

Someone asked what a writer should know in order to write for Television. This medium is a new compound: one part is the stage, another part is motion picture technique, another radio, and they should all be blended in an entertaining combination.

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Oklahoma

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BROADENING THE FIELD OF POETRY

(Continued from Page 6)

Liberty and union,
now and forever,
one and inseparable! . . .

and that government of the people,
by the people, and for the people,
shall not perish from the earth. . . .

Thou true land-lord! sea-lord! air-lord!
Wherever snow falls, or water flows, or birds fly,
wherever day and night meet in twilight,
wherever the blue heaven is hung by clouds,
or sown with stars. . . .

Out of the cradle, endlessly rocking,
out of the mocking-bird's throat, the musical
shuttle,

out of the ninth-month midnight. . . .
Dim drums throbbing in the hills half-heard,
where only on a crownless throne a nameless prince
has stirred. . . .

Life's but a walking shadow, a poor player
that struts and frets his hour upon the stage,
and then is heard no more; it is a tale
told by an idiot, full of sound and fury,
signifying nothing.

Lift up your heart, then, you who misthink that
you do not like poetry, and cannot write it. Where-
ever your heart-throbs speak in your writing, you
have achieved verse, and not prose; and, if you
have used repetition naturally enough and deftly
enough, you have achieved poetry, and not mere
verse or prose. List as your favorite living poets
Steinbeck and Frost; or Rex Stout and Cummings;
or Roy Cohen and Ogden Nash—the choice is yours;
but know that verse and, perhaps, poetry, lies in
each member of the pairs equally. Shape your own
use of the multifold possible repetitions in your
writing, until you qualify as somebody's favorite
living poet, whether your product appears in a
sonnet, *Story* or *Weird Tales*.

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POETRY LIST

(Continued from Page 14)

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Note: There are many other newspapers using verse, some paying for it, other using it free. Study your local or nearest city newspapers to ascertain markets near home.)

POETRY MAGAZINES DISCONTINUED

The following poetry magazines have been discontinued:

Briarcliff Quarterly, Briarcliff Junior College, Briarcliff Manor, N. Y.

Christian Poet, The, Marion, Mich.

Coronal, 1304 Emerson Ave., Monroe, La.

New Quarterly of Poetry, The, P. O. Box 82, Sta. 1, New York 1.

Notebook, The, Box 5804, Cleveland 1.

Prairie Wings, 1781 Pine St., Napa, Calif.

Silver Star, The, Arlington, Va.

Span, 4036 N. 11th St., St. Louis 7.

Touchstone, 17 E. 42nd St., New York 17.

The League to Support Poetry, P. O. Box 82, Sta. 1, New York, suspended all activities on January 1, 1949.



LETTERS

A. & J.:

Will you be kind enough to inform your readers that the Scott Meredith School for Writers, a division of this company, begins evening classes on fiction-writing in New York City on March 7, and is now accepting applications for enrollment?

The first school for writers to be conducted by a major literary agency and to be taught entirely by important members of the publishing field, the Scott Meredith School will feature its agency editors as staff instructors, and well-known authors and magazine and book editors as guest instructors. Among the writers and editors who will teach are John Dickson Carr, Fletcher Pratt, MacLennan Farrell of **Collier's**, Joseph Hotchkiss of **Redbook**, Eleazer Lipsky, who wrote **The Kiss of Death**, and Viola Brothers Shore.

The result of two years' planning, the School will shun academics and theory, and will base its curriculum on facts established as the result of the agency's daily business dealings with editors and publishers, and the thousands of manuscripts it sells yearly. I might mention that many authors and publishing executives have written, phoned, and telegraphed to express approval of the plan, since it will work to alleviate the general complaint among new writers that university and allied literary courses run too far afield of current trends and manuscript-buying to be of practical value.

The course will focus on the most intelligent and direct path to slick fiction and other sales, and will extend over a period of three months of Monday, Wednesday, and Friday evenings, with students permitted the evening hours most convenient to them. Instruction will cover every phase of writing from idea-getting to story-planning and plotting to writing techniques and proper marketing, and will answer such questions as **How much can a writer earn in each field?** **Have the slicks changed their tune?** **What rights should you retain?** **What really goes on in an editorial office?** **Why are some good stories rejected, and some bad stories bought?** **How to get the Muse to turn up.** **Why are some stories "too slight?"**, and many others.

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American Drycleaner, formerly at 620 N. Michigan Ave., Chicago 11, is now located at 21 W. Huron St., Chicago 10.

Air World, 241 4th Ave., New York, has been sold to **Flying Models**, same address.

NO DIRECTORY

M. Leonard Singer, Publisher, 39 Monticello Ave., Jersey City 4, N. J., regretfully announces that the 1949 Edition of the Free Lance Writers and Photographers advertised some months ago will not be published, owing to the fact that the publishers were unable to secure a sufficient number of listings from professional and experienced people. Names poured in from amateurs and beginners, but the publisher rightly felt that the publication would be valueless to an editor unless he could use it in a professional capacity, and that furthermore, without the confidence of the editor, such a directory would be relegated to the waste basket—and the listees would have wasted their hopes and their money. Consequently, all money received from those who paid for listing is being returned and the book has been killed.

The Poetry Society of Oklahoma has a state organizer, Mrs. E. K. Stealey, whose duty it is to organize new units throughout the state. The First Flight Unit of the Society, sponsored by James Neil North, is composed of High School age members in Oklahoma City. There is now a unit composed of students at Oklahoma University. Regular meetings are held, and interest is high.

The American Home, 444 Madison Ave., New York 22, reports "Our schedules are complete for months ahead."

GENIUS

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And never gets a tan.

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Because he can't afford to be
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MOSTLY PERSONAL

(Continued from Page 3)

that appear in our Standard, Women's and Pulp Markets (March and September issues); our Juvenile Markets in this (January) issue, and in some of the Specialized Markets that were carried in our June issue. Neither does it include markets for Greeting Card Verse (see July, 1948, issue). Remember, too, that a self-addressed stamped envelope (s. e. s. e.) is more an absolute must for the return of submissions sent to these "little publications"—and even when such is enclosed, there are some of these magazines that cannot afford the handling cost of returning. "Cc" used in the listing means "complimentary copies."

How would you like to sit for an evening with a bunch of Western writers, listen to their secrets, hear them discuss individual problems and how they solved them? We're indebted to Ray Gauden of Denver for the "pleasant evening" afforded by "Dealers in Gunsmoke." Ray Overholser and Norman Fox dropped in on the editor late last summer, told of the get-together that evening, and suggested the picture.

Beryl Gray, who writes "Ways of Finding Plots," is London-born, but came to Canada as a small child, receiving most of her education in Vancouver, with some in Seattle and Portland. She came to Vancouver the year John and I moved to the city from our Lulu Island home. She mentions it being "the tail-end of a building boom." How well I remember! Whole blocks of houses built for sale stood like lonely wall flowers, the come hither look gradually fading from their fresh, eager faces. At first, they had smiled only at "people with money," but gradually they cast coy glances at any "possibility," knowing that they would be glad to be caught up for just a short whirl around the floor.

It was such a house we rented the year Forrest was born . . . 3259 Tenth Avenue, West. The forest had but recently covered the land. Across the street lots were partly cleared. Great trees had been felled, and the wood was anybody's for the taking. I came on a picture the other day of John busy with a single cross-cut saw fitting a log into fire-place wood.

Wooden sidewalks made walking possible during the long rainy season, and one of the pleasantest sounds stored in my memory is the quick click-click of John's shoes as he hurried eagerly home around midnight from his late newspaper assignments. Young ears were sharp, and I could always hear him coming as soon as he turned the corner, and be at the door by the time he reached our walk.

Miss Gray had children's verse and poems published by the time she was 14, and had her first story published in an American magazine when she was 18. In all she has sold approximately 243 short stories to Canadian, American, English, and Australian women's magazines with second-right sales in Norway, Sweden, Denmark, South Africa, and New Zealand.

"How Is Your Recall Vocabulary?" by G. M. Relyea of Hollywood, Calif., is written for those who like to prove their skill in the use of words. Word-games, word exercises, are always helpful . . . and pleasant . . . for the one who deals in words.

(Continued on Page 26)

HOW'S YOUR RECALL VOCABULARY?

(Continued from Page 11)

ages, and sex. Opposite their names draw in five columns. Head them "Chief Characteristics, Outward Appearance, Manner of Walking, Manner of Eating, and Use of Eyes." Then give yourself two minutes for filling out each column with the one word or phrase which most perfectly describes the ten persons. After you have filled in the five columns, read them across for each person to check on your consistency in description. Here are three of mine, done against time.

C. C.	O. A.	M. W.	M. E.	U. E.
Woman, age 32	fluttery	dainty	pattered	pecked
Man, age 55	forceful	dapper	bee-lined	stabbed
Boy, age 8	active	disheveled	dashed	gulped

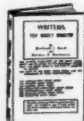
wondering
These are fun done in a group, and read aloud for discussion.

□ □ □

Motor, 572 Madison Ave., New York 22, is looking for lively, readable articles that help automotive retailers do a better job. Says Edward Ford, managing editor, "Such articles might deal with the way a dealer or repair shop operator is going after new business, how he is creating good will now against the day when he will have to sell in a buyer's market; how the retailer is increasing his volume of shop business through wage-incentive or profit-sharing plans, or speeding production through greater shop efficiency. . . . The idea should be new, interestingly written, and illustrated with professional-quality photographs, from 400-500 words to 1500 words. Our rates are good, and we pay on acceptance."

Star Dust, planned for early this year, has been postponed for several months, and is not yet in the market. Address is Room 604, 366 Madison Ave., New York 17; editor, Jaqueline Lee.

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WRITERS AGENCY

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MOSTLY PERSONAL

(Continued from Page 24)

Mostly it is from readers that we get letters bubbling over with good news, but occasionally an advertiser is so happy he or she must let us know of something outstandingly pleasant that has happened. Just recently Mildred Reid wrote us: "I frequently read with delight the excited outpourings of new writers when they finally triumph over rejections. I wonder if these same writers realize that Literary Critics too have their moments of triumph? Oh, many of them! Each time a client sells a story, for instance; each time a grateful letter comes with a script. And then occasionally, something outstanding happens, like when last night I lifted the receiver to be told that the Board of Governors for a School for the Blind had for months been reading every textbook available, and had chosen one of my six books to be transcribed into Braille. Not only that, it is to be used in 18 countries. Imagine! I'm so grateful that I am going to do something very nice for the first fifty writers who answer this letter."

Another happy letter came from Sudie Stuart Hager who wrote "Story Telling in Verse" for our November issue. Her publisher, the Kaleidograph Press, has brought out a second edition of her very pleasing book, "Earthbound."

Strictly Personal—And speaking of happiness, I think no one had greater cause for happiness this Christmas season than I. Friends had all felt it "so too bad" that I couldn't attend Margaret's wedding, but Lura, my secretary, did something about it. She wrote Forrest, my eldest son, in San Carlos, California, to see if any way could be worked out so that the ceremony could be brought into my room at home. Forrest contacted the telephone company, worked out arrangements for the ceremony to be picked up at the Anderson home in Stanford University, and for a loud speaker to be installed on the stand next to my bed, in Boulder, with a man out to tune in at 4:00 o'clock Friday afternoon, the 24th of December. Thus I heard the ceremony through the loudspeaker, heard my daughter's clear "I, Margaret, . . ." and then had 15 minutes of conversation with the new Mrs. Anderson, Dr. Sam, his mother, Forrest and his wife, and Forrest, Jr., the minister, and our former minister in Boulder, now retired, Dr. Lucius Reed, and Mrs. Reed.

Margaret sent me a red rose corsage identical with hers. I dressed as if actually going to the wedding. Beautiful potted plants sent as Christmas gifts gave the house a festive appearance. The entire office force was in the room, with Dick and Marie, and our next-door neighbors. When Margaret cut the wedding cake at Stanford, Lura cut a wedding cake here that Veolia had made and brought in.

Wasn't that a delightful surprise Christmas present?

□ □ □

The editors of *My Counsellor* and *Power*, Scripture Press, 434 S. Wabash Ave., Chicago 5, suggest that authors write for their contributors' sheet before sending material. "Regardless of how good a story might be, if it hasn't our slant, time is wasted for both author and editor. Our slant is definitely different from the general run of Sunday School papers."



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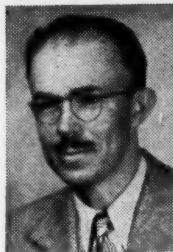
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